

Brides' number

VOGUE

May 15, 1914



THE VOGUE COMPANY
CONDÉ NAST, Publisher



Chickering

Pianos

A VOICE you come to love more and more through the years—a voice that is responsive to the whole gamut of musical emotion—a voice that quickens the musical ear of childhood, and one that sings worthily in the most discriminating home—this is the voice of the Chickering.

Illustrated art catalog together with name of the Chickering dealer nearest you will be mailed on request

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Dancing is delightful to the music of the Victrola

Every one enjoys dancing to music of such splendid volume, such clearness and perfect rhythm—and the Victrola plays as long as any one wants to dance.

The Victrola brings to you all kinds of music and entertainment, superbly rendered by the world's greatest artists who make records exclusively for the Victor.

Any Victor dealer will gladly play the latest dance music or any other music you wish to hear. There are Victors and Victrolas in great variety of styles from \$10 to \$500.

Victor Talking Machine Co., Camden, N. J., U. S. A.
Berliner Gramophone Co., Montreal, Canadian Distributors.



Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

"Parfait"

Lingerie Underwear

For the June Bride

"Parfait" Lingerie Underwear is of our own make, and shown in models distinctively original and exclusive.



"PARFAIT" BRIDAL LINGERIE (as illustrated on figures 2, 4, 6 and 8), of superior quality batiste, in white or pink, daintily trimmed with medallions of embroidery and Val. lace, with bows of brocaded ribbon.

No. 2—Combination (corset cover and drawer), sizes 34 to 44 bust **7.95**

Separate Bodice (as illustrated on figure No. 2).. **3.95**

No. 4—Drawer, lengths 21, 23 and 25..... **3.95**

No. 6—Skirt, lengths 36 to 42 inches..... **5.95**

No. 8—Gown, sizes 34 to 44 bust..... **7.95**

No. 10—"Parfait" Empire Gown, of sheer white batiste, trimmed with shadow and Normandie Val. laces, finished with satin ribbon straps and bows..... sizes 34 to 44 bust **2.75**

No. 12—"Parfait" Combination of sheer white batiste, princess model, bodice and flounce on drawer of organdie, trimmed with Val. lace and embroidery..... sizes 34 to 44 bust **4.95**

No. 14—"Parfait" Separate Bodice, buttoned in front, giving uncorseted effect, of sheer white batiste, trimmed with Val. lace and embroidery, ribbon straps and bow..... **2.95**

No. 16—"Parfait" Petticoat, of sheer white batiste, flounce of organdie, trimmed with Val. lace and embroidery, and ribbon bow. Lengths 36 to 42 inches. **3.95**

Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK

Suggestions for the Bride's Trousseau

Exclusive
Models



No. 18—Boudoir Gown (*ready to wear*) of silk crêpe de Chine, in pink, light blue, orchid, apricot or white, combined with shadow lace and chiffon in self colors, gracefully draped; 32 to 44 bust.....

16.50

No. 18A—Boudoir Cap of all-over shadow lace, over chiffon, in pink, blue or white, satin ribbon bows..

3.95

No. 20—Bride's Gown, made to order, of white satin, waist draped with silver lace over chiffon, satin skirt with puffed tunic over flounce of silver lace, shirred at waist-line in high bodice effect; trimmed with orange blossoms; including Train Veil with draped cap and orange blossoms. Made to special order

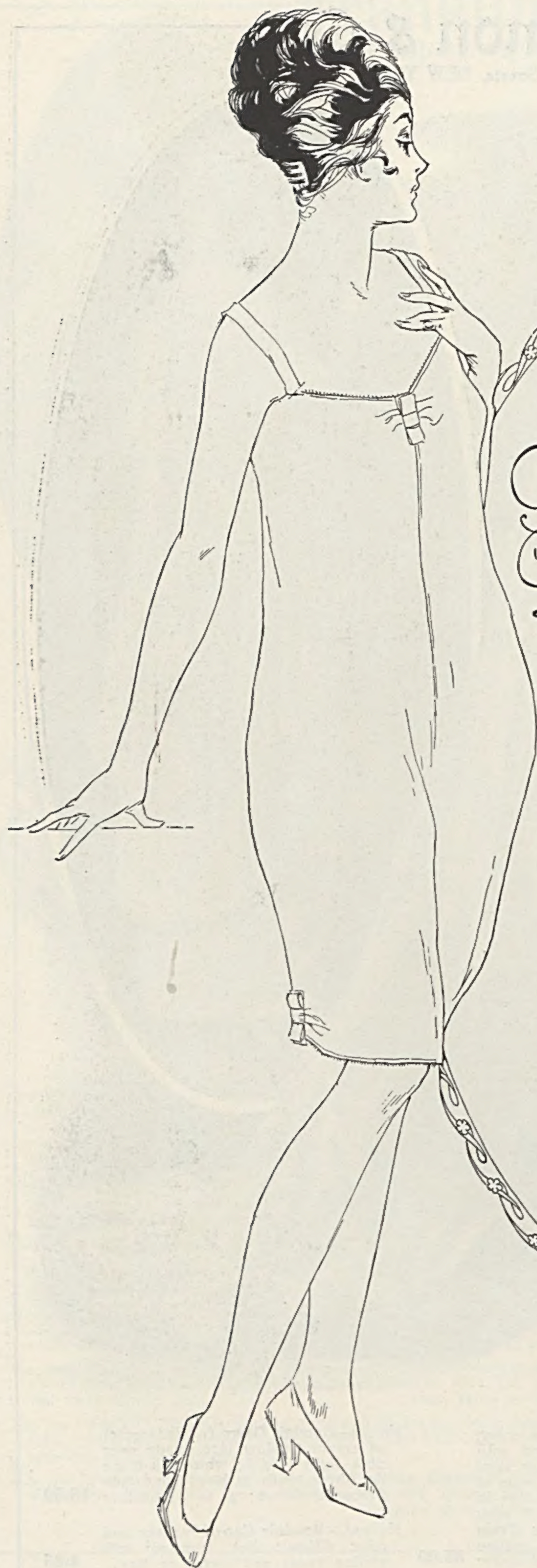
85.00

No. 22—Boudoir Gown (*ready to wear*) of cream shadow lace, made over pink, light blue, or white silk crêpe de Chine, with sash of handsome brocaded ribbon; 32 to 44 bust...

16.50

No. 22A—Boudoir Cap of fine lace and point d'Esprit Net, trimmed with chiffon roses and aigret of lace..

4.95



*The New
Trousseau Lingerie
"Pussy Willows"*

*Pure-Dye Taffeta
(will not crack)*

*Not "Fluffy-Ruffles",
but Severely-Tailored-
An Outline of Classic
Greek Simplicity*

*M.C. Migel & Company,
"The New Silks First"
New York and Paris.*

Originated
and introduced by

Bonwit Teller & Co.
The Specialty Shop of Originations

*The New Lingerie of
Pussy Willow Taffeta
may now be seen here.*

*The very practical Qualities of
Pussy Willow Taffeta Lingerie
promise for it a lasting Vogue.
The Garments designed by this
Shop are marked by an unusual
charm and distinctive originality*

Bonwit Teller & Co.
Fifth Avenue at 38th St.
New York



Lord & Taylor suggestions



The Coat-Dress



"La Naivete" Restgown



The Coat-Dress

No more successful model than this "coat-dress" has been introduced this season. A smart, practical costume which fills a most important place in the wardrobe. Of navy blue serge, or black and white check, combined with black satin. The vestee, flaring collar and cuffs are of white linen and the vogue for patent leather is shown in the deep girdle belt. Special at \$25.

The Organdie Blouse

Importations just received plainly indicate the re-appearance of organdies. At the very beginning of their return to favor we have copied one of the smartest French models and offer it for \$3.45. It is in white, with flat, square collar, cuffs and vestee embroidered in ecru.

The Eleanor Blouse

The assured vogue for blouses of handkerchief linen makes a model of this fabric a necessity. The interesting treatment of lines and contrasting colors gives this reproduction of a French model a marked individuality and decided appeal. In tango, peach, maize or flesh, with collar, cuffs and vestee of white linen edged with color to match the waist; delightfully inexpensive at \$3.95.



"La Mignon" Nightgown The Organdie Blouse The Eleanor Blouse

"La Naivete" Restgown. All of the charm of the original French model has been retained in this delightful reproduction. A soft, brocaded crepe in blue, pink, rose or maize, caught up, tunic-fashion, by a frill of shadow lace and a wreath of tiny pink silk rosebuds. \$14.75.

"La Naivete" Boudoir Cap. Of fine shadow lace, with pink rosebuds encircling the crown. The winged effect over the ears gives a becoming effect. \$2.75.

"La Naivete" Boudoir Slippers. Of satin in blue, pink, rose or maize, daintily trimmed with Val lace edging and a four-winged butterfly of fine lace. A charming idea—wholly new. \$3.50.

"La Mignon" Nightgown is one of the unusually delightful set shown here. Of fine batiste or crepe de chine, with either sleeves or shoulder ribbons. Trimmed with dainty inserts of finest embroidered organdie and lace. Dependable quality. Batiste, \$6.45. Crepe de chine, \$14.75.

This lingerie may be bought in sets of three or four pieces, including nightgown shown above, or each piece separately. Combination—Batiste, \$5.75; Crepe de chine, \$8.75. Chemise—Batiste, \$4.50; Crepe de chine, \$8.75. Drawers—Batiste, \$2.95; Crepe de chine, \$5.95.

Fifth Avenue

Lord & Taylor

New York

For the Bride and her party

SINCE 1826, the Store has been known for its bridal costumes. It has prepared some of the most famous trousseaux, including more than one for White House brides. Guided by the widest possible experience, it ranks this bridal gown as one of the most beautiful it has ever designed.

It is of rich, white bridal satin, with a noticeably graceful draping of Chantilly lace in an exquisite pattern. Made over chiffon. Instead of the harsh line of a belt, a double strand of pearls suggests a most becoming waistline. Successfully combines dignity, the prevailing mode and rare beauty. At \$125.00 it is a value we are proud to offer.

A Bridal Veil of fine net, draped in the new cap shape, full length, complete with orange blossoms, as sketched above. May be secured for \$18.00.

Correct Bridal Slippers of white satin with rosettes of white chiffon and orange blossoms are priced at \$5.45 or \$6.50. Slippers untrimmed, \$3.95 or \$5.00.



For the Bridesmaid



The American Flower-Girl

The French Flower-Girl

For the Bridesmaid

Charming for the bridesmaid is this reproduction of a French model. The color of the wedding may be carried out in the flounces and deep girdle which are of taffeta, in either pink, green, blue or American beauty. The underdress is of excellent embroidered net in ecru, which material also makes the soft, fluffy waist. Special, \$25.00.

The American Flower-Girl

To emphasize the appealing daintiness of the flower-girl there is no more adorable frock than this of fine embroidered white voile, with dainty insertions of real Cluny lace. The back is finely tucked in groups running from shoulder to flounce and is appropriately simple. Sizes 6 to 14 years. \$5.00.

The French Flower-Girl

The very air of this model declares its French origin. Reproduced in an extra fine quality of white taffeta with double flounces of fine net. The back repeats the clever effect of the front. Sizes 8 to 14 years. \$9.50.

Fifth Avenue

Lord & Taylor

New York



SALES AND EXCHANGES



Wearing Apparel

GREEN satin French model evening gown—38 bust—\$25. Also Gold cloth evening gown, studded with rhinestones; 38 bust—\$20. No. 535-D.

WHITE mandarin coat, heavily embroidered in white for \$20. Light blue mandarin coat embroidered in blue for \$25. Neither ever worn. Exceptional bargains. No. 539-D.

FARQUHARSON Wheelock gown yellow satin, heavily beaded pink chiffon tunic, suitable dinner or tea gown, \$55. Three quarter Russian pony coat, size 36, Cost \$90—sell \$25. No. 540-D.

ORCHID satin evening gown, tulle overskirt. Worn twice. Size 36. Cost \$125—sell \$55. White satin gown, embroidered waist, blue chiffon draping. Cost \$150—sell \$35. No. 541-D.

THREE and one half B. Nile green satin slippers. New black satin slippers—\$3 pair. White crêpe dress, rose girdle. Embroidered collar. Worn once. 34 Bust. \$12. No. 542-D.

ONE black and white silk voile gown, also one black silk marquisette. Size 40—Each. Cost \$135. Will sell for \$25 each. No. 546-D.

HANDSOME black evening gown. Latest style by fashionable Chicago dress-maker. Stunning rhinestone trimming. Size thirty-eight. Cost one hundred and fifty. Sell Seventy-five. Account moving country. Worn once. No. 547-D.

GOLDEN brown satin three-piece suit—waist brown and champagne chiffon and lace. Cost \$150—sell \$40. Size 38. Afternoon hat to match \$5. No. 548-D.

SHORT pink taffeta and lace evening gown—Cost \$75. Sell \$35. Latest mode—Paquin model. Bought month ago. Worn twice. Size 38. Bargain. No. 550-D.

EVENING coat old rose velvet. Heavily trimmed tailless ermine—Cost \$450—sell \$140. Perfect condition. Italian filet and embroidered bed spread—Cost \$385. Sacrifice \$225. Never used. Silver fox muff, one skin—Cost \$1150—sell \$450. Or entire lot if sold together \$715. No. 553-D.

SEVERAL suits, dinner and evening gowns and wraps. Imported and Fox models. Large 34. Suitable for light mourning. Handsome coats and hats for girl 11-14 years old. No. 558-D.

FOR SALE: One silk lined dress suit. Tailor made, size about 34-36, in perfect condition. Worn three times. No. 564-D.

DOUCET evening gown, yellow brocade of gold yellow chiffon—sell \$75. Cheruit afternoon gown, old blue charmeuse, gold embroidery. Sell \$50. Lager et Derivery evening gown, black cut jet over pink satin. Sell \$60. Paquin evening gown, black charmeuse, net and lace. Sell \$75. All size 38, skirt 43. No. 565-D.

FOR SALE: Boy's new complete knickerbocker tuxedo suit. Size 12 to 14 years old. Sell \$15—Cost \$30. No. 569-D.

Wanted

WANTED: To buy an onyx and gold necklace of antique design, with a pendant, locket or cross in onyx and gold. Write particulars. No. 223-B.

WANTED: Cross-saddle riding-habit coat and breeches. Tall 36, no matter if somewhat worn, must be cheap. No. 224-B.

Professional Services

SOCIETY women who would like extra money can secure good commission by sending their friends to us for exclusive gowns, wraps, etc. Write at once. No. 436-C.

REFINED college woman desires to take into her New York suburban home, one or two children for the summer whose parents are traveling. Able to tutor. Good references. No. 444-C.

HARVARD Senior, 8 years abroad, fluent in French and German, experienced tutor, traveled extensively in Europe, desires position for Summer as tutor, companion to young man, or secretary with family going abroad. No. 459-C.

A SOUTHERN woman of culture, attractive personality and excellent position would like an engagement as social secretary or companion to a lady or young girl. Good executive ability and thoroughly adaptable. References. No. 473-C.

REFINED, cultured, well born Southern woman, tactful and capable as traveling companion, secretary or chaperone, exceptional references. No. 480-C.

WOMAN thirty-two, educated, cultured, and ability, wishes position in doctor's office. Knowledge of book-keeping. Short hours chief consideration. Either Philadelphia or New York. No. 481-C.

On the Moving Picture Screen

THESE columns are like a moving picture of new and fascinating offerings. Beginning with a French model evening gown, before your eyes file gowns of yellow, orchid, white and golden brown; coats of many colors and design; gowns from Doucet, Cheruit, Paquin.

Then, in this amazing collection are peafowl for sale, pearls, a piano, rare black Chantilly laces, Coalport plates, a bungalow, lockets, necklaces, and glasses. Perhaps you will find among these little messages exactly what you are looking for. Perhaps you yourself have something to offer that some other woman would be glad to have. Remember that if you have found these offerings interesting, there are many other women who read them with an interest as keen as yours.

Vogue has, after much experience, found the simplest, most convenient, safest way of conducting these transactions between its readers. Before sending us a message of your own, or answering one from another woman, please read very carefully these simple rules. Then the transaction will be accomplished with promptness and mutual satisfaction.

When Inserting Messages on this Page

Send your announcement for this page to us when you wish to sell or buy anything. It will cost \$1 for 25 words or less. Additional words, five cents each. We should have your message for the July 1st Vogue not later than May 25th. **Send check or money order with advertisement.**

When Answering Messages

1. Reply in a stamped envelope, unsealed, and with the number of the message in a corner. (For instance, 350-A.) Enclose this in an outer envelope and mail it to Vogue. Do not telephone—all communication must be through the mails.
2. Send Vogue no money—wait until the other woman writes to you.
3. If her letter is satisfactory, then send Vogue your money order or certified check for the amount agreed upon. We will have the article sent to you, and will keep your money on deposit until you instruct us to send it.
4. **Never send any article to Vogue.** The advertiser pays the expressage on articles sent for inspection—the one inspecting pays the return expressage if the article does not suit.

Address all communications to

SALES AND EXCHANGES SERVICE
Vogue 443 Fourth Avenue New York City

Professional Services—Cont.

EUROPE—Columbia Ph.D. (woman) would chaperone one or more young women. Experienced traveler, several languages. References. No. 482-C.

AN English visiting governess desires pupils during Spring and Summer in country places easily accessible from New York City. Music and tennis specialties. Highest references. No. 483-C.

REFINED young teacher of Dunning System of Improved Music Study, would like position during Summer months as special instructor in music and entertainer to small children in private family. References from well-known people. No. 484-C.

CAPABLE young woman with practical training desires position near Springfield or Holyoke as housekeeper, managing housekeeper or doctor's assistant. Good references. No. 485-C.

YOUNG married woman from Baltimore wishes refined work—children preferred. Piano practice, help with studies, companion or any like position. No. 486-C.

YOUNG woman, college bred, exceptional gift for training boys 8-16 years, wishes position in family with one or more boys for tutoring and training. No. 487-C.

MAN and wife, agreeable, cultivated, accustomed to travel, highest personal and financial qualifications, desire act as courier or chaperone anywhere in lieu of traveling expenses. No. 488-C.

WOMAN thirty-two, cultured, educated, experienced in traveling and good disposition, wishes to be companion. No. 489-C.

Professional Services—Cont.

YOUNG woman, private school teacher of experience, wishes summer position as tutor or chaperon. References furnished. No. 490-C.

CHAPERON—Companion—position as such desired by New York woman of social standing. Understands thoroughly all kinds of sewing and millinery. Good traveler. Highest credentials. No. 491-C.

A New England Conservatory student (from West) desires to be traveling companion, or have care of children on a trip abroad after July 1st. No. 492-C.

VASSAR student would like position for the summer as tutor in college entrance subjects or for children. Latter preferred. No. 493-C.

REFINED middle aged lady from West Virginia wishes to place companion for elderly lady or gentleman. Willing to travel with lady. Or housekeeper. Executive ability. Highest references. No. 494-C.

A SOUTHERN Woman will take into her home a limited number of children for the summer. Personal attention given to each child, able to tutor. No. 495-C.

SCHOOL teacher, a college graduate, wishes to do private tutoring in refined family in Middle Southern States during the summer months. Child under 16 preferred. No. 496-C.

REFINED young lady from South Carolina desires position as traveling companion or secretary. Possesses executive ability. References exchanged. No. 497-C.

LADY with exceptional social position will chaperon two girls for study or travel abroad during coming summer. References exchanged. No. 498-C.

Miscellaneous

SEVERAL Newton wardrobe trunks at a sacrifice owing to a change in travel plans. Excellent quality, different sizes. Never used. No. 517-D.

GENEALOGICAL research; for membership in D. A. R., Colonial Dames, etc. Terms reasonable. No. 536-D.

FOR SALE: A few peafowl—These gorgeous birds become rarer every year. Just the thing for a country lane. A pair \$25—Cock with long tail \$15—Hen \$12. No. 538-D.

FOR SALE: A Steck Baby Grand Piano in good condition. Price \$250. Can be seen upon request. No. 543-D.

BEAUTIFULLY furnished suburban residence, eight rooms and bath. Three hundred dollars for summer season. Twenty minutes from New York, combining city and country advantages. No. 544-D.

FOR SALE: Fine string of graduated real Tecla Pearls. Cost \$80—will sell for \$60. Bought recently, never worn. No. 545-D.

FOR rent during summer season Atlantic City apartment, seven rooms and bath, boardwalk front, near Virginia Avenue, fully furnished including tableware and linens, rental reasonable. No. 549-D.

FOR SALE: B. Franklin's book "The Confession of Faith with Larger Catechism" printed by himself in the year 1745. No. 551-D.

ANTIQUES, Historic relics, rare old furniture, china, silver, pictures—Unusual opportunity to procure authentic antiques, owned by family for a century. Information and photographs furnished on request. No. 552-D.

DOZEN service plates Coalport—Heavy blue and gold—Cost \$150—sell \$60. Dozen dessert plates Minton all gold—Cost \$190—sell \$85. Three dozen gold and crystal glasses. Champagne—Goblets—Finger-bowls. Cost \$60—sell \$35. Pair Japanese bronze lamps—shades. Cost \$95—sell \$55. No. 554-D.

FOR SALE: Antique furniture, bric-a-brac, etc., from Massachusetts home. Including Colonial bureau \$25. Old white enamel bedroom set \$20. Mahogany card table \$12. Ancient band boxes, china, fans, shawls. Shown by appointment at New York apartment. No. 555-D.

A VERY handsome set of carved rosewood; eight pieces, including 1 large sofa and 1 arm chair. Bargain at \$2500. Very fine Marqueterie table, \$250. No. 559-D.

LOVELY for a wedding veil or draped gown. Worn on presentation gown at the late Queen Victoria's Court. Large three cornered lace shawl, fine rose point applique, \$500. No. 556-D.

VERY handsome necklace suitable for Eastern costume balls, \$300. Handsome India shawl cost \$1000—sell \$500. Very old altar cloth, Oil Paintings, Crystal Watch, other jewelry. No. 557-D.

CRESCENT Brooch with 19 pure white diamonds in gold \$125. Gold scarf pin of three half pearls and diamond centre in clover leaf design. \$25. No. 560-D.

LARGE oval gold locket, gem studded, enclosing mirror and portrait frames. Long gold baroque pearl studded chain \$25. Long plain gold chain \$20. No. 561-D.

LADY would rent one or two comfortable, sunny court rooms unfurnished very cheap, in high class Riverside Apartment. Business woman preferred. Kitchen. References exchanged. No. 562-D.

FOR SALE or rent, to small family adults, a new artistically furnished, non-housekeeping bungalow. Table board at exclusive Club. Located on Lake Champlain, Vermont. Large living room, three bedrooms, sleeping porch, bath, hot and cold water, kitchenette, wide porches, awnings. References exchanged. Boys' camp on Club farm. No. 563-D.

WILL sell 7 yards Chantilly Lace (black, rare), 16 inches wide, flower pot pattern, \$65 a yard; 5 yards 9½ inches wide, \$35 a yard. No. 566-D.

FOR SALE: A diamond platinum pendant watch. Platinum link chain, with four changeable vawks, one platinum, three French enamel, cost \$650 will sell \$250. Will send C. O. D. privilege of examination. No. 567-D.

FOR SALE: Rare Abusson Rug, size 14 x 20—gorgeous coloring and design. Cost \$2500, never used. Will sell at \$1000. Rug is fine enough for any mansion. No. 568-D.

The London Idea in "Flapper Apparel"

Introduced by Bonwit Teller & Co.

Between the ages of 12 and 16 many girls remain undeveloped. They are at an "awkward period," difficult to attire with a proper chic. In London these girls are termed "Flappers," and apparel particularly suitable to their type is designed. Bonwit Teller have introduced the idea to America, and have set apart a large collection of specially designed apparel—very girlish in character, yet distinctly different from really little girls' styles.



"GENETTE"

"GENETTE"—Girls' Frock of French Voile. A dainty little frock suitable for dressy wear. White ground with French bouquet print; vestee of net, with sash, collar and belt of contrasting messaline. Sizes 6 to 12 years, 5.95

"DICKENS DRESS" for girls. Splendidly tailored tub dress of percale. Waist is of white with contrasting skirt, collar and cuffs. White waist with Copenhagen, White waist with Rose, White waist with Green, Tan waist with Brown. Sizes 6 to 12 years, 2.95



"DICKENS DRESS"

"LAMBALLE"—Girls' Frock for Graduation and Party Wear. Sheer embroidered batiste is used in fashioning the frock. A simple surplice waist with daintiest rosebud trimming on waist. Wide crushed girdle and sash of messaline in pink, light blue, or white. Sizes 12 to 16 years, 14.75



"LAMBALLE"

"CHERUBIN"

"YVELINE"—Girls' Summer Frock. Fashioned of dimity in Dresden floral print. Sleeve and yoke of net. Second flounce on skirt is of net; scalloped girdle of contrasting messaline. Sizes 12 to 16 years, 8.95

"YVELINE"

"BEATRIX"

"BEATRIX"—Frock of French Linen with vestee, collar and sleeve of white, with lacing and tie of black velvet. To be had in Copenhagen, pink, reseda and light blue. Sizes 12 to 16 years, 6.95

"CHERUBIN"—Girls' Lingerie Frock. Made of sheer batiste inserts of point valenciennes lace, daintily hand embroidered in yoke. Crushed girdle of satin ribbon in white, light blue and pink. Sizes 6 to 12 years, 10.75

BONWIT TELLER & CO.

Paris:
42 Rue de Paradis.

Fifth Avenue at 38th Street, New York

Philadelphia:
13th and Chestnut Sts.

SHOPPERS' AND BUYERS' GUIDE

Antiques

SUN DIALS of heavy brass, round \$4, square \$5, & hexagonal shapes \$7. Unusual door knockers for the country home 75c to \$3.50. Call or write. Russian Antique Shop, 1 E. 28th St., New York.

A FEW CHOICE SPECIMENS of quaint pieces, together with true copies of antiques made of old woods. Hand made in our shops. Also repairing. William Barna, 70 W. 38 St., N. Y.

RARE ANTIQUES FOR THE GARDEN. I search for and purchase antiques of all description in Europe. Write to H. Guignard, 40 rue d'Hauteville, Paris, France.

RARE ANTIQUES FOR THE HOME. I search for and purchase antiques of all description in Europe. Write to H. Guignard, 40 rue d'Hauteville, Paris, France.

Art Galleries

FIFTH AVENUE ART GALLERIES 546 5th Av. & I. 3, 5 W. 45 St., N. Y. Tapestries, Paintings, Antiques, Art Objects & Household effects sold at auction on com. basis. Jas. P. Silo, auctioneer.

THE LITTLE GALLERY, 15-17 East 40th St., N. Y., 5th floor. Unusual selection of Art Objects, Japanese prints, pottery, handwrought jewelry, complete variety of fine linens. Tel.

Auction—Bridge—500

"RAD-BRIDGE" patented playing cards, natural designs, NOW made by the U.S. Playing Card Co. "They are NOW as good as the best—besides they're 'Rad-Bridge.'" Kate Wheelock.

"RAD-BRIDGE" 441 "Linen Crash," latest. 201 Club Linen } New faces, improved de-
169 "Velour" } signs, enlarged indexes,
383 "Basket Weave" } New Joker.

All in smooth or "Ruffinish" 4 colors each. Red-Blue-Brown-Green. Every pack contains Royal Auction Table and rules. Plain edge, 25c. (doz. \$2.75); Gold edge, 35c. (doz. \$4).

"RAD-BRIDGE" Catalog free. 10c in stamps (less than cost), brings our Wallet of samples. 15c. buys "Official rules of Card Games" (250 pages), 25c. for both.

"RAD-BRIDGE" Lines of Bridge. Auction, Royal Auction, and "500" scores, comprise the largest assortment and are the only lithographed lines of score pads in the World.

"RAD-BRIDGE" goods are sold by first class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V., RADCLIFFE & CO., 144 Pearl St., N. Y.

LILLIAN SHERMAN RICE, 120 W. 72nd St., N. Y., author of "Bridge in a Nutshell." Classes in bridge and auction. Taught in 6 lessons. Private instruction. Also by mail. Tel. Col. 7160.

AUCTION SCORE CARD SERIES in silhouette give "life" to every card party. 10 for 20 players, 50c. Gift Shops write. Pen & Ink Crafts, Berlin, Conn.

Boas, Feathers, etc.

MME. BLOCK. Willow or Ostrich plumes made into handsome French plumes, a collar or chic novelty. Paradise aigrettes cleaned, remodeled. Mail orders filled. 36 W. 34th St., N. Y.

Books and Prints

WE HAVE FOR SALE VERY FINE etchings by Whistler, Rembrandt, Zorn, Haden, Flitton, Bone and others. For information address Art Bureau, 919 Beacon St., Boston, Mass.

MANUSCRIPTS OF NOVELS Essays, Plays, Poems, Biography, History wanted for book publication. Submit to Broadway Publishing Co., 835 Broadway, N. Y.

DECORATIONS FOR BUNGALOWS and Country Homes. Cheerful art prints in color. Send \$1 for set & catalogs. Satisfaction or money refunded. W. R. Anderson Co., 13 Madison Ave., N. Y.

"HAIR" by DR. RICHARD W. MÜLLER. Its nature, growth, common affections, with rules for its preservation. Profusely illus. Wm. R. Jenkins Co., Pub., New York. \$1.50 cloth bound.

Candies

UNUSUAL WEDDING FAVORS Cake boxes, table favors, decorations of most distinctive merit. Also to order. Emma Bruns Candy & Favor Shop, 8 East 33rd St., N. Y.

WEDDING BREAKFAST Place Cards. Every detail of bridal party carried out on figure cards. Set of seven, \$1.50. Many other unusual cards and favors, 35c. a doz. up. See address above.

UNUSUAL CHOCOLATES & FUDGES that melt in your mouth. Fresh every day from best ingredients. Sent anywhere; 8c a lb. Emma Bruns Candy & Favor Shop, 8 East 33rd St., N. Y.



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Four insertions, (minimum order) payable with order.....15.00

Shoppers' and Buyers' Guide, Vogue, 443 Fourth Ave., New York.



How The Blue Bird made Friends with Vogue

UNTIL a year ago, whenever you found yourself at lunch time in the neighborhood of Fifth Avenue and Twenty-second Street, you might have dropped in for a pleasant meal at the Brass Kettle Tea Room. There you would have made the acquaintance of Mrs. Unsworth and her daughter Anna.

Last November, however, the removal uptown of Twenty-third Street's largest department store made it advisable for the Brass Kettle to do likewise. In moving north to 64 West Forty-sixth Street, it took a new name and is now known as The Blue Bird Tea Room.

In the old days Mrs. Unsworth did no advertising. But she had known Vogue for a long time, and when the new tea room was established she began to publish regularly a little advertisement in the "Shoppers' & Buyers' Guide." Here is what Miss Anna Unsworth writes after five months' experience with Vogue:—

"After our first notice appeared in Vogue, we observed a decided increase in our business. Nearly everyone who came in would say before leaving, 'I saw your advertisement in Vogue.'"

"This we heard from eight out of every ten people who came in; and from that time on our business began to double and then to triple itself—always with the same remark 'I saw your advertisement in Vogue.'"

"People have come in from nearly every state in the Union. While visiting here they remember our little message in Vogue and take the trouble to look us up."

Anna C. Unsworth

AMONG these Vogue readers, there are two who have been spending the winter in New York, stopping at a nearby hotel. These people have every day eaten all three meals at The Blue Bird; their patronage alone, not counting any of the other Vogue people, has yielded a satisfactory return on the moderate expense of the "Shoppers' & Buyers' Guide" advertising done by Mrs. and Miss Unsworth.



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THE other day, we—editorially speaking—were at lunch with a woman from Michigan. She had just finished her first morning's shopping in New York.

"The most extraordinary thing about it," she remarked, "is that I already seem to know all the best shops along Fifth Avenue and on the crosstown streets."

"It goes without saying that you would feel almost like an old acquaintance of the very big and famous ones," we replied. "But how did you know of the smaller ones?"

"Through the 'Shoppers' and Buyers' Guide,'" she said. "And to me these exclusive little shops are the real feature of my visit to New York. It is delightful to regard them as old friends."

You who read these pages regularly will have, when you come to New York, precisely the same pleasant experience as our friend from Michigan. But do not imagine that you have to wait till you come here before making the acquaintances of the New York shops represented on these pages. Write to them, and you will be able to shop in New York, even though you live five hundred or five thousand miles away.

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SHOPPERS' AND BUYERS' GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

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No matter where you will be this summer, you can drop a line to any shop on these pages, and your order will be filled with care and celerity.

You might never have found all these shops for yourself. But now that Vogue has found them for you, you may easily purchase many things that otherwise you might have searched for in vain.

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SHOPPERS' AND BUYERS' GUIDE



GUIDE



A classified list of business concerns which we recommend to the patronage of our readers

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BICHARA'S SAKOUNTALA. A seductive Oriental Perfume. Delicate and Fragrant. Sample mailed for 50c. Natura Co., 461 Fifth Avenue, New York.

GLEBEAS INSPIRATION (Royal Rose) is the heart of the rose where the busy bee always lights. Nature knows its own. Bottle \$1.00. Austro-Hungarian Co., 4 E. 30th St., N. Y.

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GLEBEAS INSPIRATION (Lily of the Valley) Recalls the old-fashioned garden, its shaded nook and tender memories. It's soft. Bottle \$1.00. Austro-Hungarian Co., 4 E. 30th St., N. Y.

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A Kaleidoscope of Unusual Things

DO you remember, when you were a child, looking into a kaleidoscope, and the fascination of the continual shifting of the brilliantly colored pieces of glass? Did you not look on each individual piece as a jewel of great price?

You will get much the same impression in reading over the little announcements of these pages. They are a great kaleidoscope of fascinating and unusual things.

If you should not find in these columns exactly the article you are looking for, do not hesitate to write us.

SHOPPERS' AND BUYERS' GUIDE SERVICE
Vogue 443 Fourth Avenue New York

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STUDY THESE ANNOUNCEMENTS for you will find unusual messages that no doubt will interest you.

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Shopping Commissions

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ARE YOU COMING TO NEW YORK? Save time. In advance, ask Mrs. Warner to locate anything you are seeking and have it ready for you when you arrive. Learn the (See next card)

BEST VALUES in the shops; amusements; where to stop; how to see New York and other information known only to New Yorkers. Ask questions. Mrs. Warren's Tea Shop, 13 E. 35 St., N. Y.

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OUR NEW CATALOG OF CORRECT Stationery is now ready. Copies sent upon request. The Norman, Remington Co., Baltimore, Md.

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AT MRS. DOW'S— Attractive things for porch and bungalow. Fans, mats and baskets from Hawaii and the Philippines. Shantung folding tea tables. 22 East 34th St., N. Y.

SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers

Specialty Shops—Cont.

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BEADS, Spangles, Jewels, Chenilles, Gold Threads, Tapestry Silks, Embroidery Materials. Everything in this line that can't be had elsewhere. Peter Bender, Imp., 111 E. 9th St., N. Y.

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SMARTEST DAYTIME JEWELRY—beads of personality. Can't be duplicated in this country. Stunning color effects designed to match gowns. \$3 up prepaid. Ward, 2 W. 46 St., N. Y.

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SWIMMING SCIENTIFICALLY TAUGHT to ladies, gentlemen & children. Private instruction. Two heated filtered Pools. Dalton Swimming School, 23 W. 44th St., N. Y. 3259 Bryant.

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NAIVETE. The new wonderful manicure requisite. A polish, bleach, cuticle and stain remover combined. Postpaid, 25 cents. O. M. S. Co., 50 Ferry Street, New York.

Toilet Preparations—Cont.

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To Proprietors of Distinctive Shops

THIS month Vogue is changing thousands of addresses on its mailing list. An army of readers is going to the fashionable summer resorts—Newport, Bar Harbor, Southampton.

Go with them! Through a little "window" on these pages you will go wherever Vogue readers go. They will be reminded of you every day. To be in the July 1st Vogue see that your announcement is received by Vogue not later than May 25th.

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CRÈMES DE SEQUENCE. Sequence of 4—Concentrated builders with treatise on rejuvenation \$9. For full particulars address Roberts & Co., 246 Fifth Ave., N. Y.

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OUTDOOR TOY CRAFT—Persistent Parrots, Frisking Fish, Fascinating animals & building blocks for use with sand & water. Other vacation toys. Catalog. Stryvelyn Shop, 37 E. 28 St., N. Y.

Travel

EUROPEAN TOUR. Small Private Party educational toy craft & construction materials. "Miniature Lumber" for boy builders. "Sand Power" Stryvelyn Shop, Inc., 37 E. 28 St., N. Y.

YOUNG LADY, experienced traveler, wishes to complete and chaperon 4 young ladies for European travel—highest references required. Miss A. E. Bartels, 4929 Larchwood Ave., Phila.

YOU CAN TRAVEL AT EASE through miles of interesting shops by following the Shoppers' & Buyers' Guide.

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UNUSUAL STEAMER BASKETS Filled with fruit and surprises. Daintily wrapped. \$5, \$7.50, \$10 and \$15. Elizabeth H. Pusey, 16 East 48th Street, N. Y.

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Unusual Gifts—Cont.

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JUST SUCH THINGS as you would make, rich in sentiment, friendship and good-will. Gifts for every occasion. "Gift Folio" upon request. Forest Craft Guild, Grand Rapids, Michigan.

WEEK-END BOXES contain unusual gifts for children. Something to do. Educational, refined, some humorous, all entertaining. \$2 Ex Pd. Spe. offer to Gift Shops. C. Budd, 41 W. 22, N. Y.

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JAPANESE TREASURE BOX, \$4, prepaid. 12 amusing, entertaining and instructive Japanese gifts for children. At Mayfair or Mrs. Eleanor Lewis, 66 E. 7th St., New York.

NEWEST PARISIAN FANCY in neck bands. Chantilly lace with jet centre-piece & side-pieces in a variety of designs, \$2.95. Bonwit Teller & Co., New York.

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PARTY BOXES, new sizes & styles fitted with all necessary fittings in French gift in highly polished morocco or ecru leather, purple, rose or blue, \$5.00. Bonwit Teller & Co., N. Y.

DORINE BOXES for hand bag or dresser, cake of dorine powder in plain or polished sterling silver box, enameled tops, different colors. Mirror in lid, \$3.75. Bonwit Teller & Co., N. Y.

BRAID PINS, very smart and chic in modish shapes and styles, either plain or set with brilliant rhinestones or colored stones, \$1 a pair up. Bonwit Teller & Co., N. Y.

BRAID PINS, Rhinestones set in Silverite tops, in variety of designs. \$1.50 a pair up. Barettes to match with brilliants, emeralds, sapphires or topaz, \$1 up. Bonwit Teller & Co., N. Y.

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VOGUE'S SCHOOL DIRECTORY



Each school represented below is recommended to the patronage of our readers

New York

New York—Cont.

New York—Cont.



The School

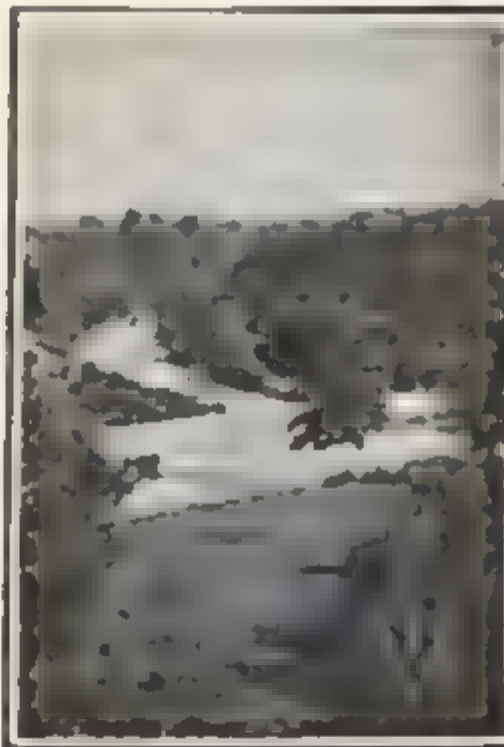
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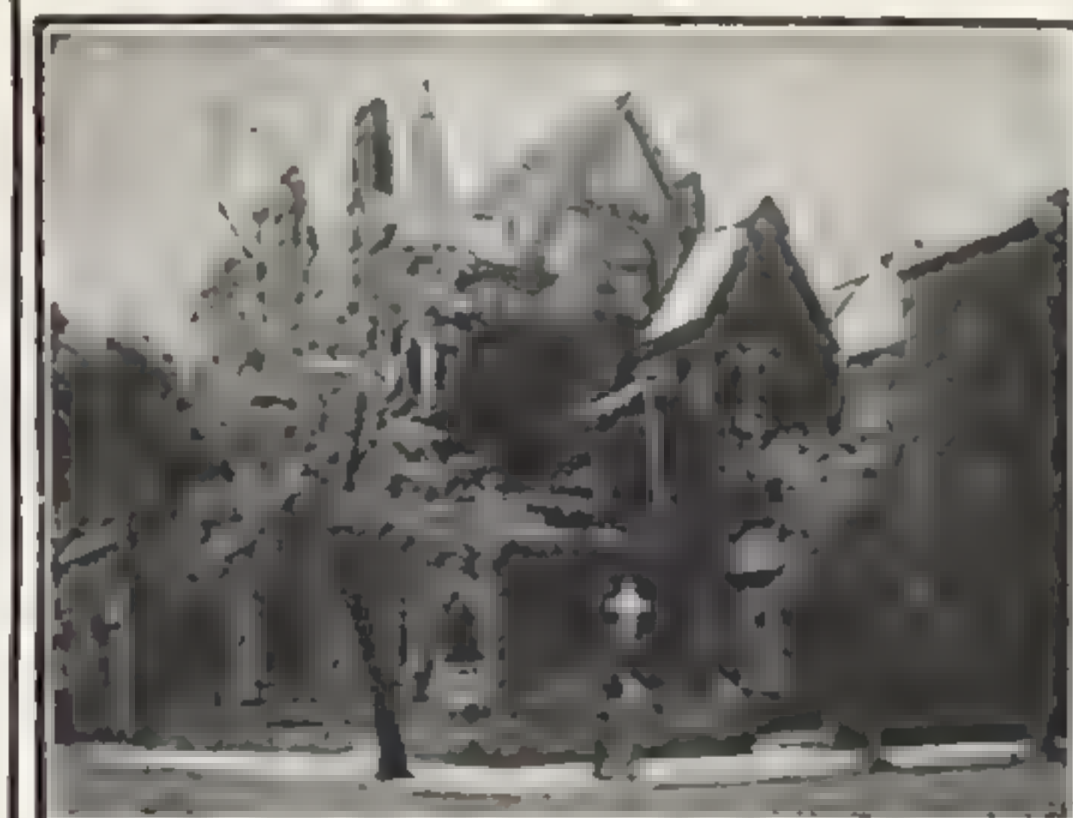
Students are required by Mrs. Semple to attend lectures given at the Metropolitan Museum, etc. Write for complete catalogue, giving references and course of study.



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Half-hour from Grand Central Station,
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Mrs. JOHN CUNNINGHAM HAZEN, Principal.
PELHAM MANOR, New York.

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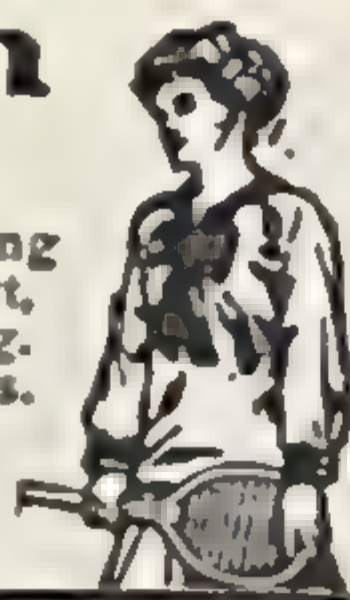
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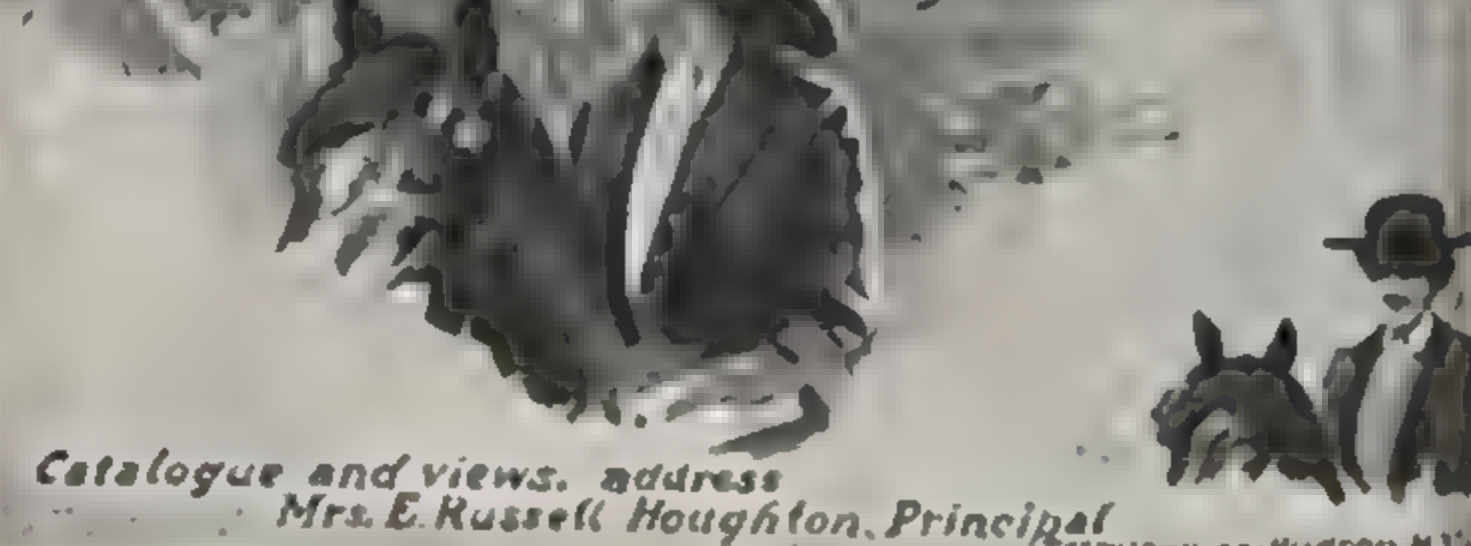
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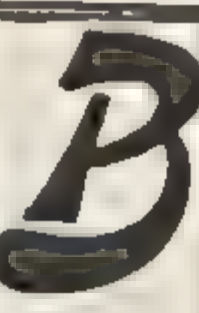
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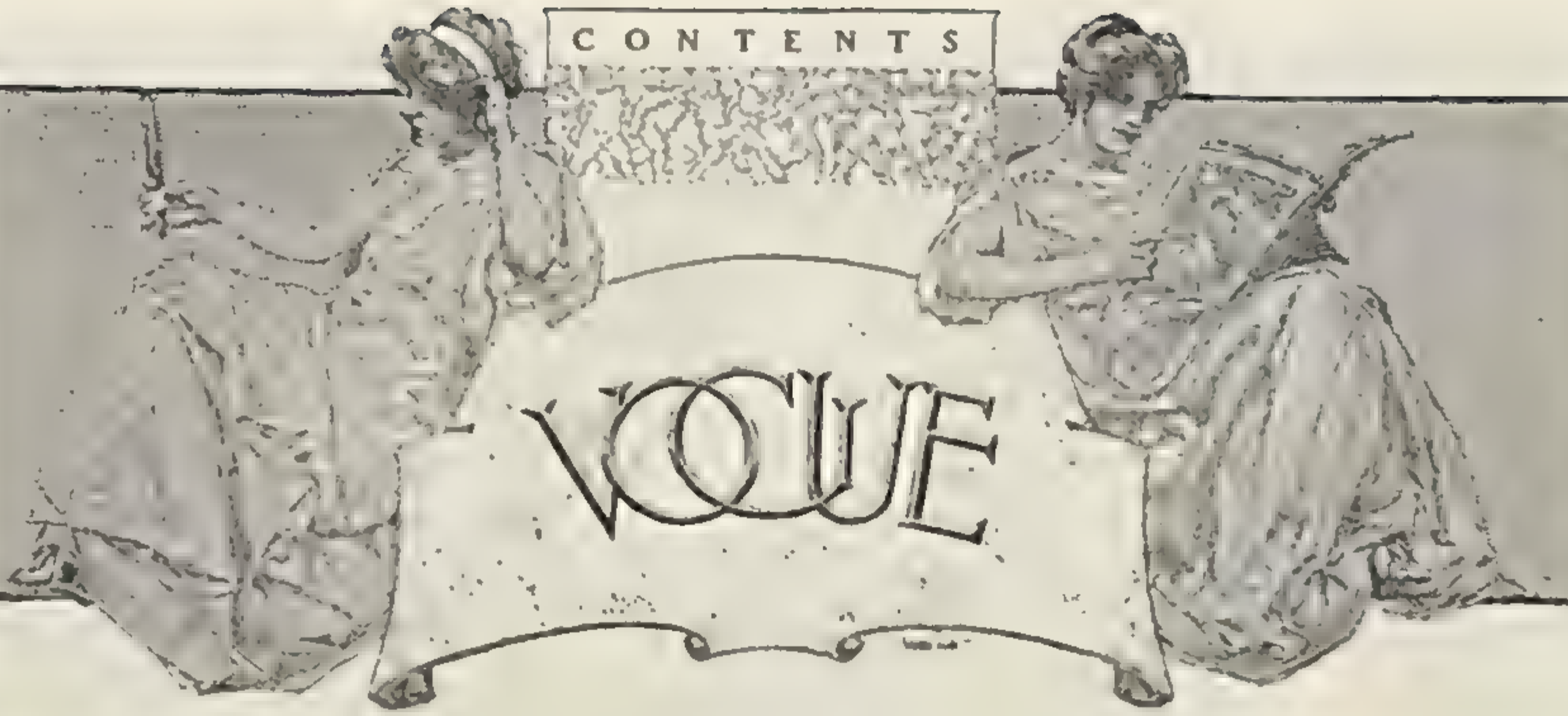
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Page 150 gives semi-final notice of

VOGUE'S PRIZE CONTEST

June 10 is the last day
for receiving your letter

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The next Vogue will be the

SUMMER FASHIONS NUMBER

Dated June 1

MAY 15, 1914

VOL. 43. NO. 10. WHOLE NO. 999

THIS is almost your last chance to win one of the prizes offered in Vogue's new contest. Turn at once to page 150 and read the conditions. This is one of those unusual contests that do not depend upon cleverness. Instead of writing a brilliant little essay on some prescribed subject, or thinking of a title for some nameless picture, you are simply asked to tell what Vogue has been able to do for you.

Two clippings from letters received in the past are put on page 150 with the express idea of showing what you can write about. This is semi-final notice of Vogue's Prize Contest. Your letter is due on or before June 10.

VOGUE TAKES NO HOLIDAY

Vogue can do so many things for you in the hot weather that it seems invidious to devote even this brief space to particular mention of the Shopping Service. But there comes a time, every year, when you are far from your favorite stores. Then is the moment to remember that Vogue's staff is ready to act as your confidential agents in New York—to buy for you anything under the sun. "Under the sun" is a most appropriate phrase, for summer shopping in New York is a bad thing to do for yourself, as long as you have in Vogue some one to do it for you. See page 115.

YOUR SUMMER ADDRESS

Apropos of leaving town, be sure to let Vogue have your new address at least three weeks in advance of the time you will want your first copy delivered in the mountains or by the sea. With the Summer Fashions Number coming next, and followed by the Hot Weather Fashions and European Numbers, you should certainly take this precaution to avoid missing three very useful issues.

IF YOUR VOGUE IS LATE

As page 99 points out, Vogue is sometimes not able to reach all readers simultaneously. Sometimes the subscriber gets her copy before the same issue appears on the news-stands, sometimes the news-stand buyer gets her copy before the subscriber. This is not Vogue's fault, because in some parts of the country the Post Office delivers the subscription edition of Vogue by freight, whereas the news-stand edition is sent to the news-dealers by express.

Should your Vogue be late, please wait a few days before notifying us. The chances are that you will get your Vogue before we get your letter. If, on the other hand, your Vogue is more than a few days late, then please write to us at once and we will do our best to spare you this annoyance in the future.

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AS THE season begins in Paris, the midsummer mode is plainly revealed. In the next Vogue we shall show the June and July models now being adopted by fashionable women newly returned from the Riviera. Look for this cover:



The cover of the next (June 1) Vogue is by Helen Dryden

The Summer Fashions Number appears at the very moment when your hot weather wardrobe—both for formal and informal occasions—should be made perfect. After reading it you will know what to wear later in June at the college boat races and Class Days; you will be quite prepared for a summer in Newport or in any other watering place. Here is a very brief foretaste or some of the things the next Vogue will bring you.

Bathing suits are sometimes a law unto themselves. This year, however, the best models follow close on the heels of the mode. Some of them have tunics and pantalets. The decidedly novel effect is illustrated in the next Vogue.

Parasols now to be seen in Paris are almost all in the flat Japanese style. We shall have a page of them in the Summer Fashions Number. Also, there will be an article on the five styles of blouses. Starting with models so diaphanous that one should wear at least three of them, one over the other, the scale runs all the way to heavy designs in dark handkerchief linen.

As it is with bathing suits, parasols and blouses, so with all the modes of this summer. There are many new things—radical things. Let the Summer Fashions Number bring them to you. It is only fair to remind you now that it may be a little more difficult to secure this number than it is to get Vogue at other seasons. Unless you subscribe regularly to Vogue (and have notified us of your summer address) it might be wise to arrange now to secure without fail the important Summer Fashions Number.



Photograph by Curtis Bell

MRS. CHARLES HENRY MELLON

Miss Sarah Remsen Manice, daughter of Mrs. William Manice, was married during Easter week to Mr. Charles Henry Mellon in the chantry of St. Thomas's Church. Owing to the recent death of the bride's father the wedding was very quiet, and the bride's only attendant was Miss Eleanor Mellon, sister of the bridegroom



W H E N A M A I D M A R R I E S

Paris Offers the Bride Little Else Than the Choice of Two Trains or No Train at All, a Short Veil or a Long One; but the Novelty Denied Her Finds Expression in the Gowns of Her Maids Which Boast Pantalets and Hoop-skirts and the Numberless Other Frivolities of the Season

NEVER before have I seen Paris so dull at this season of the year. The few fashionables who were in town a week ago have disappeared as if by magic, and will not return to Paris until the arrival of the King and Queen of England. Cupid alone remains undisturbed by the inclement weather, the lateness of Easter, and the visit of the English sovereigns, and pursues his way serenely with the result that half of the débutantes of the season are planning their wedding gowns, while the other half are preparing to figure as bridesmaids and maids of honor. One of the most popular débutantes confided to me that she was to act as bridesmaid at five weddings during the month of May, and, with a mischievous twinkle, she added, "That means five new frocks."

The wedding gowns of the season are wonderfully pretty; most of them are cut round length and are a full inch shorter than those of last year. Although the brides of the day are gowned in the traditional satin and lace, many of them have discarded the train, for there is no denying that the short skirt and short veil make the average bride look at least three years younger than she is, and where is the woman who can resist the temptation to lop three years off her age—no matter what that age may be?

THE VEIL GAINS WHAT THE GOWN LOSES

The new wedding gowns are, as always, very simple in line, with little draping and little tendency to flare. Many are made with long, tight sleeves, and when these sleeves are of very sheer tulle no gloves are worn. Occasionally sleeves are elbow length, but never by any chance is there a frill at the elbow. The effect must be that of a long, tight sleeve or of a long, tight glove.

Although the bride's dress has very little fulness, her veil is most voluminous. It may be of plain tulle held in place by a fillet of orange blossoms, of tulle bordered with lace—either set on straight or frilled—or it may be all of lace; but it never veils the face. The nearest the modern bride comes to a veil which really veils is in the wearing of such a one as that ordered by Miss Willard, daughter of the American Ambassador to Spain. It was designed by Lucile, and the idea will probably be taken up by many of the spring brides. The veil was of sheerest tulle bordered with a frill of lace and was drawn just low enough over the forehead to veil the eyes. It was held in place by a fillet of orange blossoms which was drawn across the back of the head.

Miss Willard's gown was of white satin veiled with point d'Angleterre, and in contrast to the mode for trainless wedding gowns had two trains. A very elaborate court train four meters long hung from the shoulders, and in addition to this there was another short train on the skirt itself. The court train, which was lined with lace and dotted with bouquets of orange blossoms, looked very pretty when the pages lifted it. The gown was simple, was draped in pannier effect in the back, and had elbow-length, kimono sleeves. A garland of

orange blossoms encircled the waist. This gown is illustrated in the middle of this page.

Miss Willard's bridesmaids wore gowns of white tulle, designed by Lucile and shown in sketch at the left at the top of page 25. The long tunic which was of tulle so sheer that it scarcely veiled the narrow satin skirt was bordered with a heavy ruche of tulle which gave it a decided flare.

THE BRIDESMAID FLARE

Although brides are choosing gowns that give the slim, straight silhouette, bridesmaids seem to have lost their heads over the new flaring tunics; indeed, nothing seems too frivolous for the bridesmaid of 1914. Some most original models are being made by Premet, including the pantalet costumes which will be worn by the six attendants of the bride at one of the late spring weddings. They are modeled on the pantalet frock that Premet showed in February, and are developed in fine white organdy with ruches of white taffeta. The organdy is shirred very full at the waist, and the fulness is held by narrow bands of the material. There is no hoop in the skirt, but the stiffness of the taffeta ruches, one of which is placed at the knee and the other at the bottom of the skirt, gives the skirt a typical hoop flare without the rigid stiffness of the true hoop-skirt. Peeping out below the wide skirt are pantalets of tulle, finished with frills of plaited Valenciennes lace. The effect is charming. The corsage of organdy, which



Though not a few brides of the day will have nothing of a train, Miss Willard, daughter of the American Ambassador to Spain, has two trains on her wedding gown, which was made by Lucile



Even the bridal veil complies with the demand for height in the coiffure—witness the stiff ruche which holds in place the traditional folds of tulle



Three years at least are deducted from the age of the bride who wears this youthful wedding gown of Premet's which ceases at the ankles



Could afternoon frock lovelier than this Premet one of parchment-toned taffeta and tulle find place in a trousseau?

Imagine six bridesmaids attired in six frocks with hoops and pantalets like this! Will not the wedding guests be edified?

is trimmed with frills of tulle and girdled with Nattier blue ribbon, has revers of white taffeta. A Watteau hat of black velvet trimmed with black plumes and faced with Nattier blue taffeta is to be worn with this frock, which is shown in the sketch at the upper right of this page, and the bouquet of pink roses is to have streamers of Nattier blue ribbon. The bridesmaids will wear white silk stockings and black velvet slippers. In the costume of the maid of honor pantalets are not introduced.

A BRIDE IN A SHORT GOWN

The bride's dress is short, and has a soft tunic of lace which veils the underskirt of white satin. Between the girdle and the knees bands of white satin ribbon are drawn tightly across the narrow skirt under the lace. The bodice of lace and tulle has long, tight sleeves of tulle, and the gown will be worn without gloves. The veil is of tulle, so sheer that it hangs like a mist about the figure, and is held by a fillet of orange blossoms. This gown is sketched at the left.

Taffeta in that exquisite pale shade known as "parchment," which has less color than cream and more than chalk, was chosen by the bride for the chic afternoon dress which is shown in the same sketch as the pantalet frock above. The bodice, the tight sleeve, the upper part of the tunic, and the underskirt are of taffeta, and the deep plaiting of the tunic is of parchment tulle. The bodice opens over a white surplice which veils a band of Nattier

blue ribbon, and Premet has lined the fronts with Nattier blue satin which shows very prettily where they droop over the skirt. At the girdle is a cluster of roses, one Nattier blue, the others a dull mauve-pink, and similar roses trim the Niniche hat of black tulle shown in the same sketch.

A novel way of draping a veil, and one that is designed especially for the new coiffure, is sketched at the upper left corner of this page. The veil, of finest tulle, hangs in voluminous folds from the crown of the head where a stiff ruche of tulle stands high above the hair. It is held in place by a spray of orange blossoms. Slender garlands of the blossoms border the edges of the veil to a point well below the waist-line. The veil itself comes to the heels.

AN EVENING GOWN

A stunning evening gown which has just been added to the trousseau of an English girl who is to be married in June is shown at the middle of page 25. It is of pale apricot taffeta, untrimmed. It exemplifies the latest mode in its tight waist and its full skirt. The overskirt is shirred so full on the hips that it hangs in deep folds and disappears in the seam of the skirt in some mysterious way. The skirt proper is slightly full in both front and back and is very narrow at the ankles, with no slit. The tight bodice is lined with white China silk and is not boned. It fastens with two amethyst buttons, is sleeveless, and opens over a surplice of tulle. It is to be worn with



Lucile designed for the attendants of Miss Willard characteristic frocks of white satin with flaring tulle tunics



Not an inch nor an ounce of trimming distracts attention from the loveliness of an evening gown of apricot taffeta



Cousin - once - removed to the fashionable cape is the voluminous mantle hung upon a negligee of taffeta and chiffon

a cape-like mantle of sapphire velvet lined with sapphire chiffon and collared with white fox.

The specialty shops of Paris prove veritable snares to the prospective bride who is trousseau-shopping. Filmy creations of chiffon and lace and the thousand and one pretty little nothings—"nothings" is just the word—that she is to wear during the day, *chez elle*, appeal to the bride and are quite as important in her eyes as the wedding gown.

A new negligee lovely enough to tempt any bride is shown in the sketch at the right of the three sketches on this page. It is made of flesh colored chiffon with a long, trailing mantle of a deeper pink taffeta. The slip is of the chiffon, knife-plaited, and cut short enough to show the ankles. The mantle is modeled on the modish cape of the day, with surplice fronts of taffeta, belted at the waist-line. In the back it is cut to a deep U finished with a capuchin collar, on to which is shirred at the back the voluminous mantle of taffeta. In spite of its oddity, it is in no way surprising to find a cape upon a negligee, for from the sports cape of the morning to the evening wrap, the cape is this season to be taken for granted.

In one negligee this same idea was developed with charming effect. A slip of chiffon, laid in straight, wide plaits in both skirt and bodice, was worn with what, in back, appeared to be a loose coat of cerise taffeta which ended in a big, loose puff at the bottom. In front, however, the coat almost disappeared, and left only a glimpse of cerise taffeta at the sides and in a wide sash of the taffeta which girdled the knees and tied a big bow.

E. G.

AN ADMINISTRATION BRIDE

A GLIMPSE at the just completed trousseau of this season's White House bride reveals the fact that the smartest gown in the collection is made of tulle and lace—pink tulle and pink lace—pink because it is Mr. McAdoo's favorite color. To show, however, how much a woman may gain by concession, Miss Wilson ordered three blue gowns also, and it is doubtful whether the happy bridegroom has discovered her—diplomacy—yet.

The triple responsibility of the bride's being a bride, a cabinet member's wife, and a President's daughter made it necessary that her trousseau be planned to meet an unusual variety and number of social demands, and in the accomplishment of this, the bride's natural simplicity of taste and sense of fitness to occasion was an admirable factor.

The trousseau, which was made by Kurzman, included the wedding gown, a traveling suit, several dance frocks, a formal dinner gown, a number of afternoon gowns with hats to match, and the quantities of lingerie, tea-gowns, and so forth, that defy names or numbers.

The wedding gown was of a remarkable piece of satin especially selected from many weaves for the mellowness of its ivory tone. The skirt of this gown was draped irregularly both in the front and back to give a broken line below the hips, and the panel train, which was attached at the waist under a spray of orange blossoms, fell away from the narrow

underskirt. The tulle veil was caught to the head with a low bandeau of orange buds and, contrary to the popular fashion, there was a shorter veil which covered the face and hung to the waist-line in front.

The "going away" suit of crow blue gabardine was made with a short skirt with the straight front width creased down the middle from the waist to the hem. The back of the skirt was trimmed with three bias ruffles mounted on blue mousseline of the same color. The bodice of blue mousseline was given a girdle effect by rows of fine soutache braid, and the long sleeves were finished with the same braid. The unusually loose, waist-deep jacket was made of black satin with a square bib of blue gabardine at the back.

A cadet blue tulle and taffeta, and a Watteau blue taffeta dance frock were of special interest to the bride, for she is known as one of the best dancers in Washington. Dancing, in fact, is her chief pastime, and almost every evening frock was chosen with this in view; she was careful to try out the "dancing width" of the skirts before they progressed past the stage of alteration. The cadet blue dance frock had a short skirt of taffeta with a scalloped hem, and a shorter overskirt of tulle. The slightly low-cut neck of the bodice was finished with a ruche of tulle, and the elbow sleeves were finished with deep hemstitched

(Continued on page 88)



"The best of all veils for the bride to wear
Is a veil of illusion preserved with great care."

This old rhyme may soon need to be made to include the bridal dress, for here the traditional white satin is almost eliminated from the bodice, in which tulle, or bride's illusion, forms all but one small side. The skirt, the short train, and the court train are of satin, and the overdress and cap, each caught by orange blossoms, are of net appliqué. Model from Mollie O'Hara

TO BE SEEN AT ALL BETWEEN HER VEIL AND HER BOUQUET, A BRIDE'S GOWN
PUFFS OUT BEYOND THE ONE AND TRAILS TWO TRAINS BENEATH THE OTHER



From a Dutch cap of needle-point lace falls a tulle veil plaited close at the back of the neck and spreading gracefully across the shoulders

THE APPAREL of the SUMMER BRIDE

IN selecting her personal apparel, the bride-to-be must, of necessity, be guided by individual requirements and the social position which she is to assume. It is an excellent plan to make a careful, definite list of one's needs before beginning to purchase, and having made this list of intended purchases, to strengthen the mind against enlarging it, unless the need is really urgent. Although much has been said and written about the advisability of purchasing only what is really needed and can be worn before the styles change, it is a common fault of brides to buy too much. There is equal danger, however, in restricting the trousseau too much, for gaging one's married needs often presents a problem quite different from any that has been encountered before.

THE SECOND PROBLEM

Naturally, a bride is supposed to be completely fitted out and no allowance is made for any omissions, so it is well to plan for many emergencies. When a definite conclusion has been reached as to just what articles the trousseau shall contain, the next problem is that of the color of the various garments, both separately and in possible combinations. Especially should this point be considered when the trousseau is a modest one, but it is advice worth heeding no matter how elaborate the outfit may be. It is well to work with the colors that are most becoming as a basis, and now that color combinations for clothes are so daring and so varied, monotony need never be feared.

If attention is not given to this point, the re-

To Buy Enough, Yet Not Too Much, to Resist the Wiles of Couturier and Modiste, and Yet to Provide Clothes for Every Possible Emergency Is the Difficult Problem of the Bride

sult is often disastrous; the evening wraps do not harmonize with all the evening frocks; the prettiest afternoon gown has no hat which exactly suits it; while the most charming hat can be worn only with the least becoming visiting costume. If delicate pink is becoming, it may well be used in several ways—in negligees, in evening gowns, in linings for evening wraps, for underbrims of hats, and in parasols and sashes. A becoming color should never be sacrificed for fear of monotony, for monotony is only the result of lack of thought or lack of ingenuity, and with the cooperation given to-day by the dressmakers, milliners, and the shops, there is no excuse for either.

Certain things may be selected as the foundation of an average trousseau to which one may add at will. For her who is to marry in May or June, the problem is far simpler than for one who plans an October or November wedding, or even one in March or April. In the latter cases, the bride faces either an entire fall and winter season of gaiety, or the necessity of purchasing in February a wardrobe that will be suitable for May or even June and July. On the other hand, when one buys in May, not only are the fashions settled upon and the shops showing quantities of summer things, but the needs of summer only have to be considered, for it is expected, of course, that the bride's au-

turn clothes, like those of the rest of the world, will be purchased in August or September.

It is assumed that the May bride will have already purchased her spring clothes and will have on hand a suit or two, a one-piece frock of serge or similar material, a top-coat, an afternoon coat or one of the new capes, evening gowns and an evening wrap, one or two afternoon and luncheon frocks, and hats, shoes, and similar accessories that are still in good condition.

MORNING AND SPORTS CLOTHES

For morning wear should be selected a number of white skirts of corduroy, ribbed piqué, linen, or any of the new fabrics. It is well to have at least six of these and the simpler they are the better. Good materials well made up are far better than any elaboration of cut or trimming. At least six white, wash blouses will be required to accompany the skirts. These may be of heavy, soft, wash silk with self collar, or of linen, soft crêpe, or the sheer handkerchief linen. She who goes in for sports should have three or four of these waists which should be very plain, while one or two for general morning wear may be elaborated with embroidery. In addition to these, the bride will need at least three or four simple, one-piece gowns. If these are more becoming than separate skirts and blouses, one might purchase more of these and fewer of the skirts. Among the materials suitable for such gowns are crêpe, linen, and wash silk. All-white frocks of tub silk or sheer handkerchief linen are both attractive and practical, but they should be

(Continued on page 134)



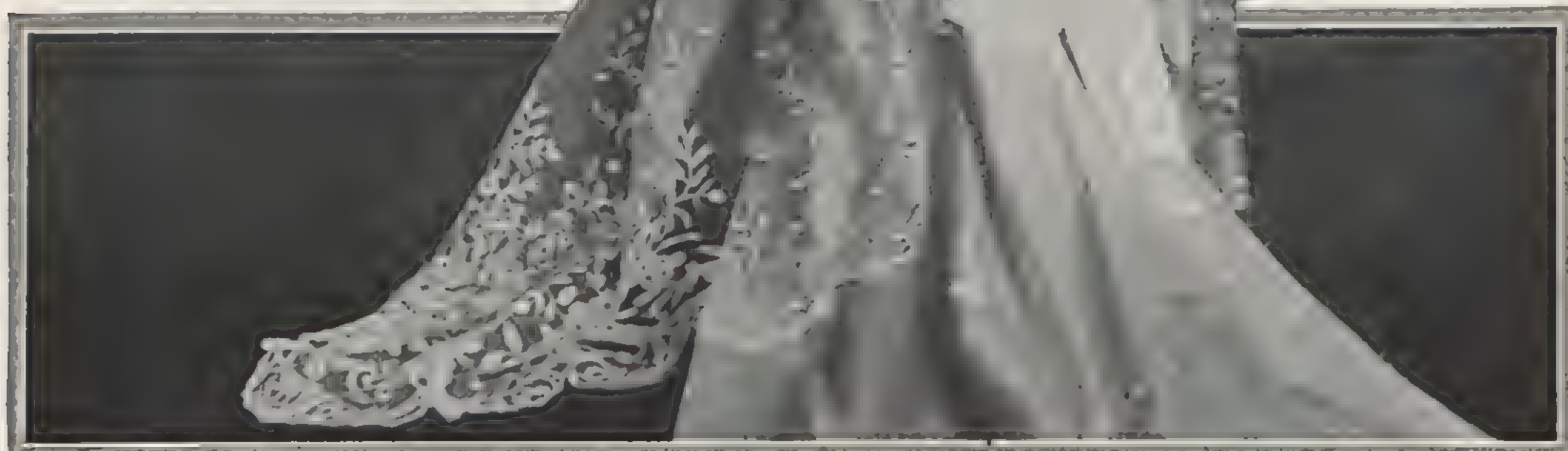
To give gaiety and color—this is the part of a bridesmaid. To help her fill her rôle, a gown of cream lace has chiffon of apple green in bodice and overskirt and sleeves, while the big satin bow which anchors the wired lace collar in the back of this frock and the facing of the leghorn hat give another note of the same color. The flowers on the skirt are apple blossoms to match the branches which the bridesmaid carries



White with pink to give it liveliness and brown to give it character are the colors of this maid of honor frock. Above a skirt of white charmeuse ruffled and puffed with white silk net and garlanded with pink roses is a baby waist of the net. The net girdle is lined with pink charmeuse. One large pink and many white roses decorate a brown tulle muff, and with high thistles other roses trim a brown tulle hat

In two details Callot permits novelty to invade a white satin wedding gown. A garland of white roses holds the upper of two net lace flounces upon the skirt, and the train, entirely separate and cut at the shoulders in a V, is fastened by heavy silver bands that, outlining the V, continue over the shoulders, cross in the

front in Greek fashion, and tie in the back. One of the ends of the veil of antique appliqué lace forms the cap which lies flat across the forehead and is puffed high by orange blossoms. From a great cluster of narcissus and lilies-of-the-valley fall tiny sprays. Gowns from Henri Bendel; bouquet from Max Schling



A STATELY BRIDE, A PI-

QUANT MAID OF HONOR, AND

A FLOWERY BRIDESMAID



In defiance of rhyme or reason or proportion Béchoff-David places as big a bow of Nattier blue ribbon as almost ever was at the back of a summer frock of ivory satin and net lace, and anchors it by a girdle and a deep rose colored rose. In spite of the inroads of the organdy collar, a net ruche holds its own on the lace bodice which matches the frilly tunic

Most executive of tunics is this one which extends straight around the hips after the familiar manner of tunics, but takes a wayward turn in the middle of the front and forms a second shorter, rippling tunic above the first; bent upon still further accomplishment it survives the interruption of a straight, self-material belt bebuttoned with rhinestones, forms a crisp ruche, and, as a final triumph, extends into surplice fronts for the waist. Blue taffeta embroidered in white is the material Dauillet has chosen for this summer frock.
Models from Kurzman

Slipping collar, abbreviated sleeves, and the blue and gray of Chinese embroidery—exactly like the top of a kimono is the waist of a Georgette frock of pale blue taffeta. In contradiction to the Chinese influence, however, it has a skirt with a wired tunic and a sash which finishes in embroidered ends in front instead of in a bow in back. And of course the petticoat—shows

THREE SUMMER FROCKS AGREE THAT TUNICS SHALL BE, BUT DIFFER ON THE KIND

THEY SHALL BE, AGREE ON SLEEVES SHORT AND CUT KIMONO-WISE, AND AGREE

TO DISAGREE ON WHETHER COLLARS SHALL BE RUFFLED OR WIRED OR ROLLED

PARIS TINKERS *with the* FASHIONS

SPRING arrived in Paris just in time to welcome the King and Queen of England, and the gay program for their entertainment began with receptions and dinners and balls. Even the power of the lamps which light the Champs Élysée by night has been doubled, and the little stone "isles of safety" have turned into flower beds with the flowers renewed every day.

I saw the King and Queen in the Presidential tribune at the Auteuil races a few days ago. The Queen wore a costume of vivid raspberry satin with a bodice and tunic of raspberry chiffon. The collar of her tulle guimpe was high and tight and boned. A raspberry colored parasol and raspberry plumes on her hat completed the costume. The King wore a black frock coat, a black vest, a turned down collar, and a black tie held by a gold ring. His gloves were white with three heavy black stripes on the back.

WHO WORE WHAT AT AUTEUIL

President Poincaré who, of course, accompanied the King, wore a black frock coat, black and white checked trousers, and deep *café au lait* gloves. Over a white chiffon gown

While Awaiting the Return of Her People and the Advent of Warm Weather Fashions, Paris Widens the Flaring Skirt, Narrows the Nipped-in Shoulders, Changes the Fashions in Footwear, and Coquettes with Hats

seamed after the manner of Premet and the skirt was ruffled in the most approved way. She wore a black toque trimmed with black aigrettes.

One of the most effective and charming frocks which I noticed was of cream *craquelé* lace with a much ruffled skirt. Topping this was a diaphanous cape with three deep ruffles of black Chantilly to give it relationship with the skirt. Among the most interesting of the veritable world of interest-

ing frocks that came to my notice, as I glanced over the gay throng of celebrities, mannikins, and society people, were two taffeta copies of the Callot models photographed on page 38 of the April 15 issue of Vogue.

The parasols of the spring were well represented at Auteuil. There were large ones and small ones, many of them flat and designed on Japanese lines. One pretty one of Madonna blue taffeta was finished at the curved-up edges with a three-inch fringe. Many tulle parasols were entirely covered with narrow ruffles.

NOTABILITIES AT THE RACES

One sees a surprising number of dresses with seamed waists, or with a tight waist effect achieved in other ways. That this is to be the



A mode which does nothing by halves, adds to a flaring coat the Parisian exaggeration of an amazingly full ruffle



Lest a gown of such simple cut suggest practical usefulness, the Parisienne gives it a broad satin sash with an absurdly large bow

Mme. Poincaré wore a handsome mantle of black chiffon embroidered in black and bordered with ermine; a black Niniche hat trimmed with Chantilly lace and pink roses topped her costume, and a corsage bouquet of pink roses repeated the note of color on the hat.

Mrs. Herrick, the wife of the American ambassador to Paris, who sat with the royal party, wore a frock of black liberty satin and white lace, and a black hat trimmed with black aigrettes.

In one of the reserved tribunes near the box occupied by the royal party I saw the Duchess of Marlborough, who was gowned in black and white striped liberty satin. The waist was



A David to its Jonathan, the snugly fitted coat is the inevitable accompaniment of the season's widely flaring skirt



A hat which suggests that its creator has taken to archery and outdone William Tell in the skillful shooting of arrows



Only the idle fancies of an idle hour could account for this hat, the very silhouette of which expresses leisurely indecision

conspicuous feature of the season's mode is proved by the sudden popularity of the wide skirts which virtually prohibit a loose blouse; no woman would wear a full skirt, a bagging blouse, and a Japanese girdle all at once. If she wears a loose blouse, the skirt must be tight, and vice versa. The tight waist, which appeared more than a year ago in Monte Carlo, is at last accepted by Parisiennes.

A gown seen at the races is shown in the photograph at the lower left of page 49, and another is sketched on page 30. Both are of fine blue serge. The one in the photograph is cut with a kimono waist and is as tightly fitted as it is possible to fit a kimono waist. It fastens in front with jet buttons, curves in at the waist-line, and out over the hips. The underskirt of black satin is tight and buttons from waist to hem. Blue serge with gay Roman stripes forms the overskirt and the yoke-like girdle, which is set down on the hips below the waist-line.

The frock sketched in the middle of page 30 is in princess effect, with side-back seams and side-front seams piped with black taffeta. The underskirt and sash are also of black taffeta. The dress buttons in the middle of the front, and the corsage opens over a surplice of tulle. A flaring collar of white batiste crosses the back of the neck. This costume was worn at the races by Madame Georgette, and with it were worn patent leather boots with tops of light gray cloth.

RACE COSTUMES

Madame Wagner of Drécoll's also wore a costume of dark blue serge with an underskirt of black satin. The long tunic of serge had the fulness laid in tiny box plaits at the waist-line. Madame Lanvin wore a frock of Roman-striped silk under a loose, hip-length coat of navy blue gabardine.

Two famous artists, "Sem" and Paul Helleu, were seen at the races walking with a Parisienne who wore a cape of dark blue taffeta that just matched her frock. This was the only taffeta cape that appeared that day. The properly negligent manner in which it was worn appears in the photograph above.



A voluminous cape of blue affeta was an original wrap worn by a Parisienne whose escort at the races was "Sem," the famous Parisian caricaturist



Suggestive of stage blind man's buff is the sketchy bandage of blue tulle which Lucile places over the eyes and knots at the back hair

The coiffure could be no flatter, the hat could be no smaller, and it would assuredly be unwise to make the plumes much longer

A voluminous coat of gray taffeta shot with copper color, which has been much in evidence during the week, was very much like a model shown by Chéruit in February. This coat, which is illustrated at the lower left corner of page 30, hangs from the shoulders with circular fulness and is finished at the bottom with a wide, taffeta flounce bordered with black velvet. A wide, straight band of velvet forms the shawl collar, and stole-like ends fall below the knees in front.

THE TUNIC AND ITS VERSIONS

The costume of blue serge which is having great success has a very short coat and a very full, long tunic which is knife plaited. No two versions of this model are quite alike; some have the single tunic, while others have two tunics as shown in sketch at the lower right corner of page 30. The suit in the sketch has the upper tunic attached to the coat, although the coat apparently hangs loose over the tunic.

The standing collar which crosses the back of the coat has a turnover of white batiste to give it crispness.

Mrs. Harry Symes Lehr, who is just back from Cannes, was lunching at the Ritz a few days ago. Her costume, which was evidently from Worth, was of *velours de laine* in a small black and white check. The coat barely touched the hips and curved in slightly at the waist. With this suit she wore a small turban of shiny, black straw trimmed directly in front with a cluster of birds' wings. On her left wrist were several small bracelets of rubies and emeralds.

The Duchess de Brissac, whom I saw shopping with the Duke on the rue de la Paix, wore a very summerish looking frock of natural colored pongee, and no coat or furs. The gown was made with two short, flaring tunics, and with a long sash-end on the left side. The Countess Ignatieff, whom I also saw on the rue de la Paix, was dressed in dark blue serge with scarf and muff of crossed fox, and a small blue hat trimmed with blue "crosse."

White is rarely worn in the afternoon this spring, and even ermine looks passé. Summer will no doubt bring a return of white, but the one white dress which

(Continued on page 82)

REPRODUCTIONS OF VOGUE'S
COVERS FORMED A SERIES OF
POSTER-LIKE TABLEAUX IN
WHICH SOCIETY POSED FOR
CHARITY AT AN EASTER FÊTE
HELD AT THE WALDORF-ASTORIA

*Against a background blue as
the evening skies and dotted
with oddly colored apples,
Miss Beatrice Pratt, daughter
of Mr. Dallas Pratt, poses as
a Vogue cover by Helen Dryden*


*With towering head-dress, tilted
parasol, and tunic abob with
many tiny balls, Mrs. Walter
N. Stillman mimes another
Dryden girl, enhancing the
charm of the original with a
vivid grace that is all her own*



Photographs by Davis and Sanford

Beneath a tree drooping like a willow, but blossoming as never blossomed a tree, Mrs. John L. de Saulles awaits the coming of a bird tinted like a parrot, but with such plumage as never parrot wore, which brings the trimmings for her spring bonnet

Enthroned on a white peacock, Mrs. Lloyd Aspinwall in a trailing gown of black velvet holds a hand-glass so that she and this vainest of birds may preen themselves before the mirror. This and the tableau opposite reproduce Vogue covers by G. W. Plank



SILHOUETTES *of the* SEASON

THIS season is one of warring elements; no one fashion can be given first place, as four distinctly different silhouettes have been launched with equal éclat, and a fifth is just glimpsed by the knowing. The newest of the four established silhouettes of the season is the polonaise sketched at the upper left of this page. Premet showed this model in taffeta, and later it was copied in blue serge. As yet, this fashion finds place only for daytime wear, as the long, straight lines are not so adaptable for evening gowns. Similar to this same silhouette, but even newer, is the fifth of the season's silhouettes, which is on the lines of a *moyen âge* frock. It has been adapted as an evening frock and has already been shown by a smart importer. The long-waisted bodice of the *moyen âge* frock hangs from the shoulders to below the hips in semi-fitted lines and is cut low at the neck. The skirt section, a brocade in a striking pattern, is wide at the hips, and is plaited on to the waist at the hip-line. It is to such a silhouette

as this that fashion points for next season.

Away back last winter, before Christmas, Chéruit, who was the first to give us the pannier and the first to tire of it, used in its place a long, full tunic. This she hung over a straight underskirt so tightly banded with fur as to suggest pantalets. Though some sensational models with pantalets did follow in the spring, they were outnumbered by the far more charming mode of a tight underskirt, and again Chéruit had changed the silhouette. This time she had given it the long, flaring line newer than the puff and prettier than the polonaise, and thus today we have the pronounced mode predicted in a February number of *Vogue*.

The mode of the flaring tunic over a tight underskirt lends itself particularly to a combination of materials: in tailored suits of serge the tunic may fall over a black satin underskirt; in evening gowns a tight underskirt of lace that merely veils the ankles may be supplemented by a tunic of a contrasting

(Continued on page 80)

TO PROVE THAT THE MOST IMPORTANT
THING ABOUT A WEDDING GOWN IS
THE VEIL, AND THE MOST IMPORTANT
THING ABOUT THE VEIL IS THE CAP



Tradition has its way as far as the wedding gown of white satin, court train and all, is concerned even though the gown is veiled with lace; but the veil follows tradition in name only and is a mere length of tulle which hangs down the back with one corner snipped off and the raw edges tucked under orange blossoms. The train of the frock above may be removed

For the bride who wishes not to cover her hair a point appliqué veil may be arranged to show the coiffure. In the photograph at the upper right, one end of a shawl-like piece of lace is caught by orange blossoms and held in at the base of the head. Gowns from Bonwit, Teller & Co. Veils from Sara Hadley

Since the revival of the court train fashion has made a compromise between tradition and practicality by a train long and satiny and dignified, but merely fastened across the shoulders by snappers. It may be unsnapped, and the wedding gown becomes a dancing frock of white satin and lace veiled in silk net. The cap of wired Carrickmacross lace and tulle follows a fashion set by Mrs. Vernon Castle



BOUQUETS *for the* BRIDAL PARTY



Like bride's bouquet is the bridegroom's boutonniere, here a spray of lilies-of-the-valley

VERITABLY to strew the pathway of the bridal party with flowers is a part of the wedding preparations delegated to the bridegroom. Of course, the bride surreptitiously tells him what the flowers are to be, but to all outward intents and purposes it is he who chooses the baskets and bouquets and boutonnieres that add such an important quota of charm to the pretty paraphernalia of the wedding party.

The stiff bouquet that the bride formerly carried stiffly and squarely before her, is now replaced by an apparently loose armful of flowers. This does not banish the shower bouquet. A very pretty one, shown at the lower right, is of lilies-of-the-valley and white orchids with loops of blond lace to add to the featheriness of the effect. The lace falls in long streamers that mingle with loops and ends of soft white satin ribbon with sprays of lilies knotted here and there. The bridesmaid's bouquet illustrated at the lower left is of yellow roses tied with long loops and ends of soft yellow ribbon in the same soft way as is the bride's bouquet. This bouquet also is to be carried over the arm.

Upon leaving the church the bridesmaids should carry their flowers on the arm nearest the pews, which necessitates changing the bou-

Bride's Bouquets Showering Down Streamers of Lace and Flowers, Bridesmaids' Baskets with Hyacinths and Roses Tumbling Out, and Tiny Boutonnieres for Every Man Concerned



Should the ushers wear carnations the best man may take precedence by a gardenia

quets from one arm to the other in leaving the altar. This should, of course, be done as unobtrusively as possible, and is accomplished, as a rule, while the maid of honor is returning the bride's bouquet to her. The bridesmaid nearest the maid of honor should assist in this by holding the bouquet, or the Tosca cane, whichever the maid of honor is carrying. If a cane is used it should be decorated with flowers and ribbons to harmonize with the bridesmaids' bouquets.

Baskets of white enamel rush like the one shown at the bottom of this page are pretty for the flower girls to carry, and may furnish a contrast of color by combining pink, blue, and white. This year the bridesmaids sometimes carry baskets, and wonderful combinations of colors are the result. At a recent wedding at which the bridesmaids' gowns were mauve, mauve baskets lined with yellow silk, out of which fell a profusion of yellow roses, gave a wonderful touch to the picture.

A little act of chivalry (or should one say diplomacy?) usually observed by the bridegroom is the sending of a bouquet to the mother of the bride. When choosing bouquets, the bridegroom should not forget the boutonnieres for the ushers. His should match the bride's bouquet.



A picturesque substitute for a bridesmaid's bouquet is a flower-laden Tosca cane. Bouquets from Wadley and Smythe



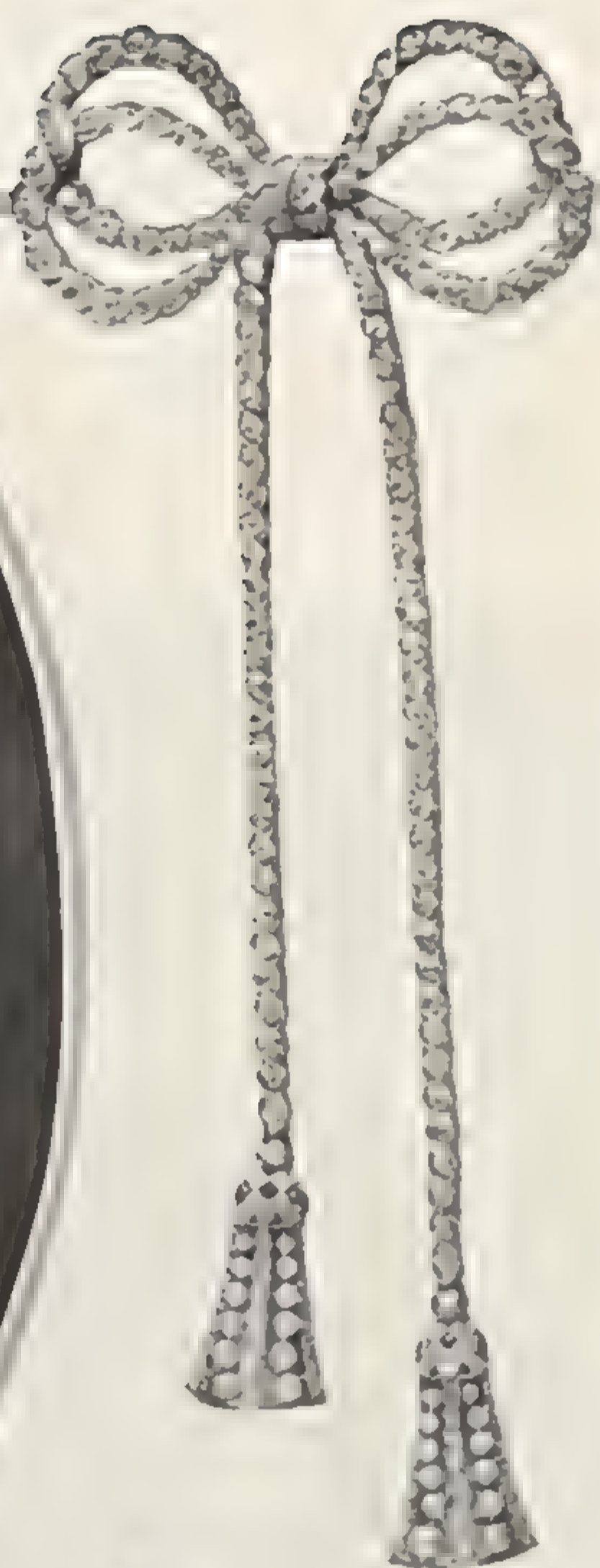
Brimful and running over with rosebuds and hyacinths, and twined with blue satin ribbons are the baskets for the flower girls



Lilies-of-the-valley shower over the arm of the bride and are caught in sprays on loops of ribbon and shadowy lace



Yellow roses loose and all a-nod, some of them tumbling down the satin ribbons, form the bridesmaids' bouquets



Ever so many little diamonds with a big one set here and there sparkle in the double bow-knot of flexible, finely wrought platinum shown above

Oblong sections of square stones set in flexible platinum, a big diamond edged by sapphires in each section, form the bracelet at the left

Four small sapphires set so they look like one large one are scattered at intervals round and round the bracelet of diamonds shown at the near left

The woman in the moonstone at the right is exquisitely engraved, surrounded by a line of diamonds, a rim of crystal, and a row of pearls, and held by a pearl chain

Sprinkled with tiny diamonds where there are not large ones is the shield-shaped pendant hung on the diamond-set chain shown above

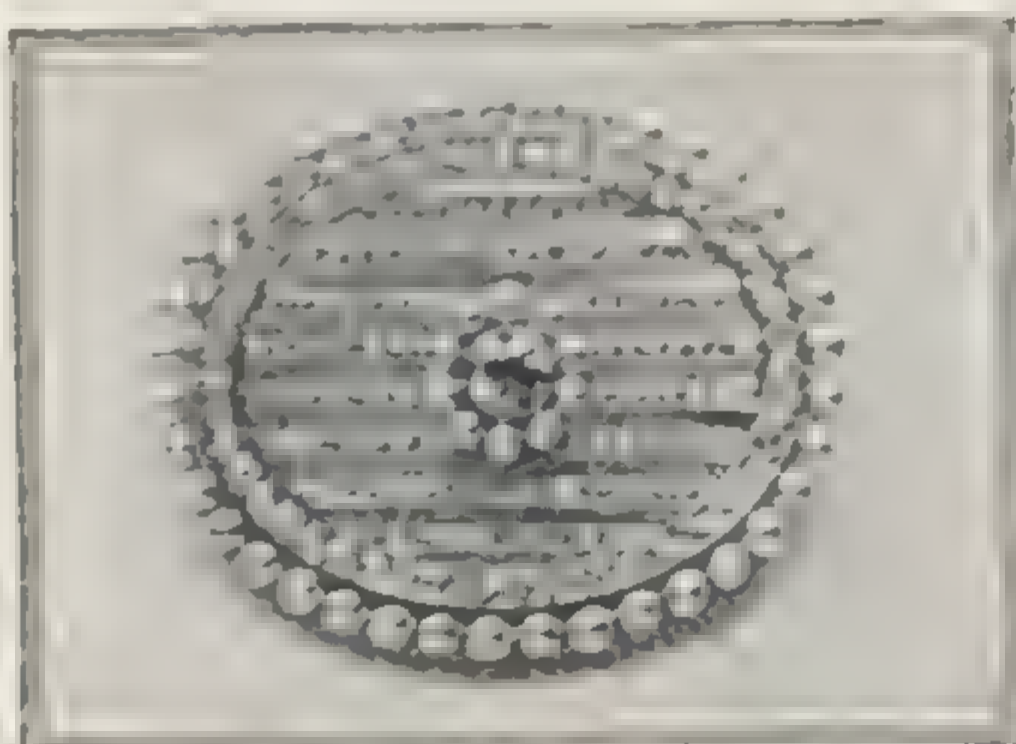
Myriads of small diamonds worn in a delicate rope of platinum supporting one big, square emerald, fashion the bracelet at the right

Bracelets must be showered with diamonds somewhere so the one at the near right lines them up on each side of a row of square sapphires

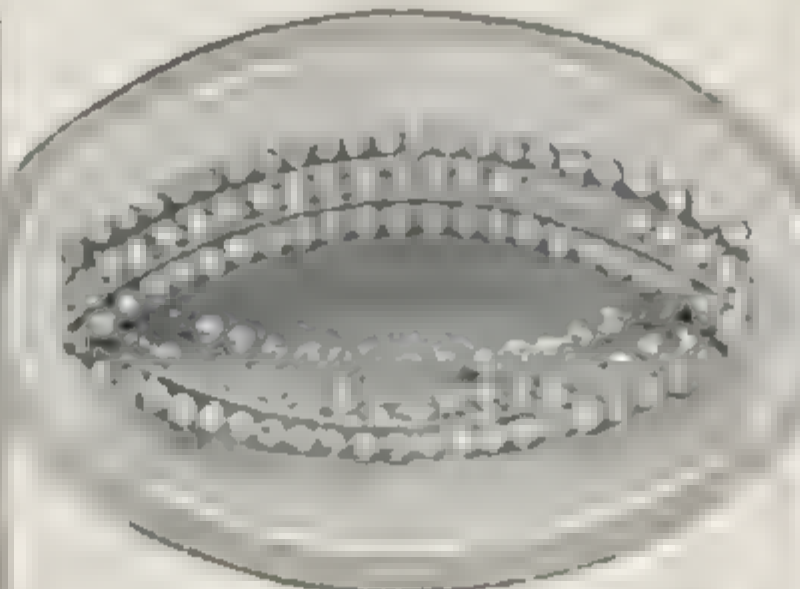
Even a transparent woman may have something to conceal and this woman of crystal set in a frame of diamonds on a diamond chain hides a tiny watch (shown to left)



The rule of squaring jewelry extends to a diamond and emerald ring



Strips of diamonds centered by a diamond encircled by pearls and edged by circles of diamonds and larger pearls form a brooch



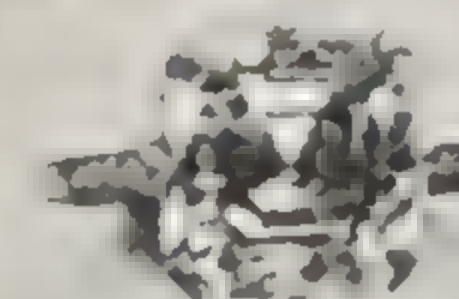
A miniature girdle of diamonds is this brooch with a band in the middle and two picot edges of smaller diamonds



Against a crystal brooch is a band of diamonds set with crosses and butterflies of diamonds. Jewelry from Dreicer & Co.



Diamonds set in diamond shape support a central, inevitably square emerald



Little round diamonds are set in a ring with a big square diamond in the middle

An anomaly is accomplished in a ring with a three-square setting of diamonds

PEARLS AND DIAMONDS, DIAMONDS AND PEARLS, WITH A TOUCH OF COLOR
GIVEN HERE AND THERE BY AN EMERALD OR A SAPPHIRE, AND ALL OF
THEM SET IN FLEXIBLE PLATINUM ARE THE JEWELS OF THE BRIDE



The beauty and exquisite design of a rose point veil is best displayed when wrought in shawl form and when, with the middle of one edge placed at the middle of the forehead, it is allowed to fall about the shoulders with few folds. These pictures were posed especially to show the arrangement of the veil. The gown was designed for an evening wedding and, of course, should not be worn for a daytime ceremony. For a day wedding the bodice might be cut as shown in the lower, right-hand photograph

Across the perfect whiteness of this same rose point veil may lie, instead of the orange blossoms, a strand of lustrous pearls that falls to the waist-line

A veil of net edged with rose point and point appliqué is arranged with one point over the forehead and the other falling on the train. To hold the veil close beneath the hair and roll it up from the forehead, increases the effect of height and slenderness. Veils from Sara Hadley



THOUGH SHE WILL NONE OF MYSTERY, THE NEW BRIDE PRESERVES HER WORLD-
OLD VEIL FOR ITS TRADITION, ITS GRACE, AND—BECAUSE IT BECOMES HER WELL



Mr. and Mrs. William Jay Schieffelin
request the honour of your presence
at the marriage of their daughter
Margaret Louisa
to
Mr. Frederick Henry Osborn
on Saturday, January 10th
at half past three o'clock
at the Madison Avenue Presbyterian Church.

M^{rs}. & M^{rs}. George Winthrop Folsom
request the pleasure of your company
at the marriage of their daughter
Frances Constance
to
M^{rs}. Cleveland Bigelow
on Saturday the 27th of December, 1913
at Trinity Church, Lenox, Mass.
at 12 o'clock

MR. AND MRS. JOHN HENRY HANAN

REQUEST THE HONOUR OF

PRESENCE AT THE MARRIAGE OF THEIR SISTER

MISS ELIZABETH FRANCES HANAN

TO

DUKE DON ARTURO DE MAJO DURAZZO

ON TUESDAY THE SEVENTEENTH OF FEBRUARY

AT TWELVE O'CLOCK

AT ST. THOMAS' CHURCH

IN THE CITY OF NEW YORK

PLEASE PRESENT THIS CARD
 AT ST. THOMAS' CHURCH
 ON TUESDAY THE SEVENTEENTH OF FEBRUARY

MR. AND MRS. JOHN HENRY HANAN

REQUEST THE PLEASURE OF

COMPANY ON TUESDAY THE SEVENTEENTH OF FEBRUARY

AT HALF AFTER TWELVE O'CLOCK

AT TEN SEVENTY-THREE FIFTH AVENUE

R.S.V.P.

The complete elimination of unessentials is attained by the invitation pictured on the lower left half of the page, for envelopes have been rendered unnecessary by this two-leaved sheet which is itself folded and sealed

While the three cards above are in every detail as formal as cards may be, the one in the upper left corner effects a compromise between the very ceremonious type and the radical envelope card

CONVENTION CAPITULATES to the TREND of the TIMES

Even the Conventional Wedding Invitation Tends to Curtail Formality and Save the Precious Moments



Mr. and Mrs. Edward Livingston Burrill
request the honour of
your presence at the marriage of their daughter
Eleanor Livingston
to
Mr. Francis Edmund French
on Thursday, the twenty-third of April
at four o'clock
at Saint Bartholomews Church
in the City of New York



Mr. and Mrs. Edward Livingston Burrill
request the pleasure of
company on Thursday, the twenty-third of April
at half after four o'clock
at Eight West Forty-ninth Street



MR. HARVEY S. LADEW
REQUESTS THE PLEASURE OF
COMPANY AT THE MARRIAGE OF HIS NINTH
ELISE WALL
TO
MR. WILLIAM RUSSELL GRACE
ON SATURDAY, THE EIGHTEENTH OF APRIL
AT HALF AFTER TWELVE O'CLOCK
AT ELMINORE
GLEN COVE, LONG ISLAND

R. S. V. P.

SPECIAL CARD WILL BE ATTACHED TO THE TRAIN
LEAVING THE PENNSYLVANIA STATION, NEW YORK
AT ELEVEN A.M.
CONFERING AT JAMAICA WITH A TRAIN
LEAVING THE FLATBUSH AVENUE STATION, BROOKLYN
AT THE SAME HOUR
AND, RETURNING, TO THE TRAIN LEAVING GLEN COVE
AT FOUR-EIGHT P.M.
PLEASE PRESENT THIS CARD TO THE GATEMEN AND CONDUCTORS

As correct as the form on the left is the older and perhaps more formal style of invitation with the guest's name written in, and, although most variations are taboo, at least there are several types of engraving that meet with the approval of the most punctilious. The invitations shown are in all cases two thirds the actual size of the originals

THE day when a bride not only delivered her own wedding invitations, but took the time to call and personally thank her friends for the gifts is long past. Now, like everything else that is modern, a wedding, except a very small one, must be managed with business-like system and with all details as simplified as possible, or great confusion ensues.

Gone are those good old days, so full of poetry, especially in the south, where the best coach was furbished up to drive "Miss Mary" around with her wedding cards, when the bride elect and her mother remained in the carriage while white gloved "Sambo" jumped off the box to deliver the invitations. To-day, although it is still most fashionable to send invitations by hand, the sympathetic "Sambo" has been replaced by an unfeeling messenger boy, who, if sufficiently bored, simply drops a hundred or so envelopes in some vacant lot. The bride, who does not wish to go to the additional expense of giving the addressing and deliver-

ing into the hands of professionals whose business it is to account for every invitation, sensibly relies on the ordinary post, which is, after all, the safest way. She takes care, moreover, to send out the invitations at least three weeks or a month before the day of the wedding.

As the choosing of the invitations is likewise a very serious task, it should be done with great care. For the last few years, the most approved form of invitation has had a space left for the name of the guest to be written in. Similarly, a space has been left on the card for the church, and the card to the breakfast or the reception. This has necessitated writing the name five times. Now, in this era of eliminating unessentials in order to have leisure for that which is more worth while, this form has been somewhat simplified; only one space is left and that is on the card to the house. In this way that invitation is made still more personal and complimentary.

(Continued on page 82)

Even in wedding cards, which are so arbitrarily ruled by convention that the most minute change is momentous, the modern tendency to save time makes itself felt by decreeing that the name of the guest need be written only once—on the card to the house



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Miss Catherine Hamersley, whose marriage to Mr. Samuel Neilson Hinckley will take place this autumn, is a talented musician and an expert horsewoman

Mrs. James Vail Converse was Miss Nadine Melbourne, one of this winter's debutantes. After a honeymoon spent in Paris, Mr. and Mrs. Converse have now taken residence in New York

The engagement of Miss Margaret B. Wagstaff, daughter of Mr. Alfred Wagstaff, to Mr. John Fairchild Adams of Glen Cove, L. I., has recently been announced

Photograph by Curtis Bell



Photograph by Marceau

A SPRING WEDDING THAT FOLLOWED

A MIDWINTER DÉBUT, AND TWO

SPRING ENGAGEMENTS THAT FORE-

SHADOW WEDDINGS IN THE AUTUMN



A S S E E N B Y H I M

DO YOU ever re-read your Alfred Austin?

I have a little volume of his verses on the desk in the small room where I write. It is here that I keep my more intimate books, tried and true friends for the most part, with only now and then a new one admitted to the company. Alfred Austin is one of the many English poets of the last century who gave us such delightful lyrics, and of whom, perhaps, dainty Austin Dobson alone survives. The little book I cherish especially has an introduction by the prolific William Sharp and is thick-leaved, red-lettered, and quite "poetic."

Austin spent the greater part of his life in Surrey and Kent, so close to London, and he may be called the poet of the suburbs. In these first days of May one who loves the country loves to read him. In his introductory, Sharp says that Austin's two dominant notes were a passionate devotion to nature and a not less ardent love of country. New York should have a great suburban poet as well as London, but the only one I can remember was Walt Whitman, who lived for a time on the North Shore of Long Island, though not long enough, perhaps, to be christened our suburban poet.

THE LONG ISLAND POEM

Long Island is a poem itself to-day, even if it is suffering from cheap developments, the encroachment of tenantry, and the swarming of the commuters. It is too bad that this garden spot must be overrun, and indeed there has been a movement to stay the tide of immigration from the city. In one section the polo enthusiasts are buying up vast stretches of property to add to their private estates, and yet if the tempter tempts persistently enough—!

However, to return to our poet, do you remember the prelude in which he speaks of bees astir, of dogwood and laburnum abloom, of roses which peeped through his casement, and scented all his dreams? Or again, do you remember the "Letter from Italy" in which the writer asks, "Have the apple blossoms burst? Is the oak or ash the first?" and then tells of the spring in Tuscany and "shapely orange groves, whose fragrant flowers make of the land a bride the whole year round." Someone ought to do that for Long Island.

If we have not any one great poet of the suburbs, we have at least a literary colony which does its prettiest for us. All along the North

Spring Through the Eyes of a Suburban Poet—Stemming the Tide of Immigration to Long Island

Shore, near the Piping Rock Club, splendid new estates are laid out and others are in process of construction. And when you ask, as you motor by, to whom they belong, you will find that this is the land of successful publishers and of millionaire novelists. Here is the beautiful home of a short story writer, and there is the great mansion of the author of a late serial. The names of the owners are as familiar as household words, and it is a delight to welcome them to this little earthly paradise of Long Island. The coming of this class of neighbors is a grateful safeguard against the horde of office workers who, hungry for the land, are led on by a certain class of real estate agents.

For a part of the year Mrs. Frances Hodgson Burnett, the creator of so many delightful fantasies, lives at Plandome. Mrs. Payne Whitney, who is at Manhasset, has a splendid home, and it is here that she writes so many of her charming poems. Also in this neighborhood is the home of Mr. Ralph Pulitzer whose "Society on Parade" is a veritable classic; and one can not, of course, be oblivious for a moment of Oyster Bay and Theodore Roosevelt.

A FEUDAL ARISTOCRACY

I am so glad to see that we are adding to our estates and fast forming an aristocracy of the countryside; we really live at our country places now for over half the year. There are four months during the winter, of course, in which it is practically impossible to stay in the country, and during that period we go to town, to the south, or to Europe, but like the great English hosts, we only keep a *pied à terre* or a suite of rooms in one of the large town hotels. Our town houses are closed or leased to new people. As yet this rule of country living is not entirely general, but it is becoming more so, year by year.

Even the large weddings are no longer town affairs. If one has an estate, it is so much smarter now to marry off the daughters of the house from the country place. It obviates many of the annoyances of town weddings. Yet

there is always one difficulty about this method of procedure; can such weddings be given the prominence necessary? Weddings, of course, must be given a certain amount of advertisement, through the proper channels, because each of us stands for a representative house, which must not drop into oblivion.

In the house of Fish, the marriages are almost always celebrated at Garrison's. Mrs. Ogden Mills had one daughter married at Staatsburg, and the other, the Countess of Granard, was married in town. Miss Sadie Jones and Mr. John Russell Pope were married at the Pembroke Jones homestead in North Carolina, Miss Celestine Hitchcock and Mr. Julian L. Peabody, I believe, had their wedding last year at Aiken. Nearly all the younger Vanderbilts, except the Countess Széchenyi, have been married at Newport. Last autumn, Miss Steele and Mr. Devoreux Milburn had their nuptials at Westbury; the Astor-Huntington wedding took place at the bride's home, Hopeland-House, at Staatsburg, and Miss Elise Ladew and Mr. William Russell Grace were married at Elsinore, the Ladew estate at Glen Cove.

At all these nuptial events, there was a great turning out of the country people. In some places, the little villages near the estates were gay with flags and bunting, and there was a general holiday. And surely no scene could be more suited to a bridal than the country when

"Every wall is white with roses,
Linnets pair in every tree."

To-day, at the countryside, social lines are strictly drawn. The sets keep pretty close together, and they are for the main part composed of neighbors who retain in town the friendships formed in the country. I have, to be sure, heard regrets uttered by a few of those who belong to the more conservative element of society, that one has to be continually increasing one's circle to admit these new people who come in via the country; last winter there were at least ten additions to the list of the entertaining hostesses. Nearly all of the new hostesses were charming, cultivated women, who owed their social prominence to a novitiate in the country. One no longer has to go to Newport, to Lenox, or even down Hempstead way, to lay the foundations for a social career. There are over a score of localities from which to choose, in which tact, judgment, and alertness will do much toward obtaining an enviable position.



**MRS. JAMES
HOPE NELSON**

Mrs. James Hope Nelson, who was Miss Isabel Vallé of St. Louis, was married last September to Mr. James Hope Nelson, eldest son of Sir William Nelson, Bart. This season when she was presented at the Third Court by her husband's mother, Lady Nelson, she was one of the most beautiful women of that Court

THE PASSING *of* LADY BOUNTIFUL

PHILANTHROPY is fashionable. That is a fact that has long been counted upon and taken so much as a matter of course that the enormous charities of men and women of wealth are scarce more than noticed. But so far only reluctant acknowledgment of what the new social service organizations which work systematically for the reconstruction of society owe to the initiative and support of these same generous donors, has been granted. Perhaps the lavish denunciation of the rich, to which the public has been treated by magazines and newspapers for a number of years, has obscured these good deeds. Whatever the cause, the generous contributions of service as well as of money which have made possible the modern development of the scientific method in relief work, have failed of the appreciation to which they are entitled.

UNTIL this age, the abolition of poverty was an unthinkable thing, but the "foundations" and elaborately equipped bureaus of research established and maintained by men of great wealth are able to study life in the large, to go to the root of the inequalities in society. The result is that the constructive movements which are stimulated, affect the life of every class, and aim at nothing less than the actual realization of this "unthinkable thing."

ALONG with this willingness to assist in reconstructive work carried on according to business principles, there is manifested more generally than ever before by members of the leisure classes, a desire to give personal service and an ability to work understandingly in these difficult fields. One of the most surprising and hopeful signs of this new disposition is the fraternity spirit which is being displayed by girls and women in society. A large and successful organization for working girls in New York City was founded by two young society women who secured the original membership by canvassing shops where girls worked. Because in these young women the fraternity spirit was full and spontaneous, the girls responded to their appeal, and for several years the two founders have admirably administered the Girls' Vacation Society, which now includes many hundreds of members. They are successful because, as a social service expert phrased it, "They have done that rare thing—gripped the girl." It is perhaps needless to add that the independent working girl in this country would never have been "gripped" by representatives of the privileged class had a sincere spirit of comradeship not existed. This ability to meet people on the basis of humanity and personality regardless of differences in the adventitious things of life is noticeable also among the young society women who visit the settlement houses to teach or to provide entertainment.

AS personal service given in the spirit of modern comradeship comes more and more to take the place of the Lady Bountiful pose, the spectators as well as the recipients of this kindness will surely give it their good faith and grant that noblesse oblige is an active force to-day in the lives of many people of means. However, if this newer spirit is not evident to the general public, which is given to believing the worst of its neighbors, as a mere matter of justice the wealthy should not be begrudged credit for such palpable accomplishments as their maintenance of organizations which are aiming to ameliorate in some small measure the living conditions of the poor and, particularly through the scientific study of causes, to do away with the conditions which produce the dependent.

A CROSS-SECTION of LYRIC SENTIMENT



Judging the Trend of the Times by the Substitution of "Ship Me Somewhere East of Suez," for "My Old Kentucky Home," and "I Wonder Who's Kissing Her Now," for the "Girl I Left Behind Me"

By BRIAN HOOKER

Fashion triumphs over time and sentiment, and she who in the latest Paris frock carols "The Chairs in the Parlor All Miss You" to her recalcitrant lover, is clad from top to toe as she who sang of plaintive Victorian love



THAT familiar saying which places the songs of a people above its laws in importance is readily misunderstood, for whatever may have been the case in the days of Tyrtæus or of Körner, it is neither always nor at present true that songs influence more than laws the destiny of the nation. But in a certain sense, the saying does hold good. It is not that songs exert a greater power, but that they indicate and express far more precisely that contemporary temper of the people by which the laws are made and administered. They do not control; they reflect. The popular song illustrates very subtly the living spirit of the time; whereas a law may well be a dead letter.

There are prohibition laws in Maine and in Kansas; if also among the inhabitants of those states the old convivial ditties have been supplanted by songs of temperance, we may rest assured of a real, though local, alteration of racial custom. The legal and historical status of the American Ethiope can be studied upon the statute-books, but for a truly illuminating commentary upon the negro question, the plantation melodies should be compared with the "coon-songs" of to-day. Also, there exist certain exhilarating lyrics which, although wisely suppressed from general circulation, are not without enlightenment as to the manner in which the constitution follows the flag in the Philippines. For mankind still marches to music, and history is written more accurately in song than ever it can be in ink or blood.

THE PRAGMATIC TEST: POPULARITY

Of course, this applies only to such songs as are in some sort really popular. With the Art-Song, so called, it has nothing to do, for the Art-Song is not, strictly speaking, a song at all: not a combination of words and melody, but a musical composition often mainly instrumental. However beautiful, it does not necessarily reflect the spirit even of its eclectic audience, but rather the personal choice of critics and of singers. What people listen to means little; people will listen to anything, especially nowadays, but what people sing does mean a great deal about those who do the singing. The point is whether a song is actually known and sung, not professionally but offhand and in common, and how long it is sung, and by how many, and by whom. Thus the Kipling "Recessional" falls just outside the category, and "The Gypsy Trail" just within, for the one, despite its fame as a poem, is practically unknown as a song, whereas the other is sung, albeit only by an educated few. "The Merry Widow Waltz," on the other hand, enormously popular instrumentally for a time, was never familiar as a song. Every one whistled it, but the words meant nothing, and remained unknown. A song, in this practical sense, is not to be judged by artistic canons but by the sheer pragmatism of popularity. It may be as good, critically speaking, as the "Marseillaise," or as bad as "Ta-ra-ra-Boom-de-Aye," but where and while it is sung, it is the mirror of human nature, the most natural and expressive of all art forms, and the lawful descendant of the old art of rhapsody. One might, in fact, say "tell

me what people sing, and I will tell you what they are." And from the songs of the last century we may compare its tone and temper with our own more understandingly than by any learning of its laws.

The first sweeping impression about the songs of the last century in general is that they were far better than our own. But that is an unfair comparison, for it sets the best of the old songs against the bulk of the new; one instinctively compares the feeble melodies of the moment with those which have had merit enough to live for a generation. Probably no song of the present day is as good as "Annie Laurie," but we shall be very old before we know this to be true or untrue. Certainly we hear sung and gramophoned all around us a mass of unimaginable piffle, but where is the bosh of yesteryear? We can not sing the old songs now, not because heart and voice would fail us, although that also is possible, but simply because the ephemeral mass of them is utterly forgotten.

THE TYPE AND TONE OF SONGS

The question of merit, however, is in any case unilluminating, the type and tone and manner of bygone ditties hold for us more meaning than their mere degree of excellence. The form, the form alone, is eloquent. "Home, Sweet Home," for example, is cheap enough and poor enough, but the expressive point is not whether we are now making better songs or worse, but that we are not making any songs of that kind at all. We still sing "The Old Oaken Bucket," "Suwanee River," and a few more such old favorites, but their motive has gone from us, and the singer, longing for a beloved spot, now longs for the other side of the world.

"An exile from home splendor dazzles in vain—
O give me my lowly thatched cottage again!"

There is the last century motive, echoed everywhere from song to song. But what strange new note have we put presently in its place?

"Ship me somewhere east of Suez, where the best is like the worst,
Where there ain't no Ten Commandments, and a man can raise a thirst!
For the temple bells are callin', an' it's there that I would be,
By the old Moulmein pagoda, lookin' lazy at the sea."

Following this trail in company with the humbler poets whose songs gush from the phonograph, we lose ourselves in a very jungle of exotic dances and delights in which queens of every race and color wear rings on their fingers and bells on their toes in the shade of the sheltering bamboo tree. The Heimweh of the modern singer has changed into a Wanderlust, nor is it only the literal vagabondia that allures us, but the spiritual as well.

"For we know the world is glorious,
And life a golden thing,
And our God is not censorious
When His children have their fling!"

It is a drinking song, sure enough; but in it there is a note not found in the drinking songs of yesterday. They deal, for the most part, with the driving away of dull care, not with triumphant carelessness. The whole change is quaintly typified in a contrast of lullabies.

"Father will come to his babe in the nest—
Silver sails all out of the west,
Under the silver moon—"

Thus the Victorian; but the most familiar of new cradle songs curiously reverses the image.

"Sail, Baby, sail
Out across the sea—
Only don't forget to sail
Back again to me."

The one case is, of course, only an amusing accident of phrase, but it is more than an accident that repeats the same contrast in a thousand forms, changing "The Girl I Left Behind Me" into "Good-Bye, Dolly Gray," and "Father, Dear Father, Come Home to Us Now" into "My Wife's Gone to the Country." There are enough such swallows to mark a change of the seasons, and the multitude of individually unmeaning straws all blowing the same way may show the true course of some wind of the spirit. And a subtle comment upon the religious and scientific history of the last fifty years lurks in the suggestion that the revelers who used to sing "We Won't Go Home Until Morning," have altered the sentiment into "I'm Afraid to Go Home in the Dark."

THE DESERTED HEROINE OF THE VICTORIANS

Most songs, in any age, are love-songs, and nowhere are the songs of yesterday more strange to our own feeling than in their treatment of this eternal theme. That old familiar friend, "The Blue Alsatian Mountains," has almost exactly the same subject, the same underlying story, as "Mandalay," but it is wholly concerned with the other side of that situation, with the pathos of the deserted heroine. Really to appreciate that, one must hear the accompaniment weeping tears of modulated honey. The mere words of the song are cold, but they present plainly enough a lady whom our songs no longer celebrate. The deserted heroine of the Victorians, with her tragic ringlets and pathetic eyes, her innocent languors and unrestrained lamentations, is as dead as Little Nell. We still write of Madam Butterfly and of Tess, but we no longer sing of them: "Mary, Pity Women" is as good a poem as "Mandalay," but it was never a song. The dove-hearted and dolorous Alice

"Who wept with delight when you gave her a smile,
And trembled with fear at your frown,"

declines of late to tremble or to weep. Simultaneously, it would appear, her enamored swain has ceased to pine. Whereas the love-songs of the last century find their chief inspiration in the unrequited, as,

"Take back the heart thou gavest—
What is my anguish to thee?"

or again, with a passion even more frankly prostrate at the feet of the unresponsive idol, as,

Was it well, with a touch that was all but divine,
To tune my weak heart to the music of thine,
Till its chords broke in discord of passion and pain—
Then wailed into silence—in silence remain?"

Silence, indeed! And so complete a silence that one can hardly believe that song to have been written within the memory of folk now alive. Nor is it the substance only that seems as quaintly obsolete as an outworn fashion, but

(Continued on page 80)



However regular its outline, a spring hat finds a way to achieve a saucy cockiness—here the sidewise tilt. Blue and white striped taffeta increases the apparent angle of the hat, and red flowers combine with white daisies to complete the smart color scheme

From the Red Riding Hood cape of fairyland to the cavalier cape of Spain, hints for this newly popular garment are gleaned in many regions. It is to Italy that the designer turns for this model, which is made of cloth in crow blue, with collar, hood, and ties of "café au lait" taffeta to match the lining. The wrap is held upon the shoulders by the ties, or a corner may be flung with Napoleonic effect across one shoulder and down the back

Though it fits the head closely, this hat of black Milan straw flares suddenly at either side and emphasizes the fact by spreading ornaments of paradise. Across the front is a flat moire bow that joins the diverging groups of feathers



THIS SPRING NO HAT IS TOO REGULARLY ROUND OR TOO IRREGULARLY FLARED TO BE REGULARLY TILTED

FASHION IN EAGER QUEST OF THE CAPE IN ALL VARIED FORMS, PURSUES IT FROM NATION TO NATION

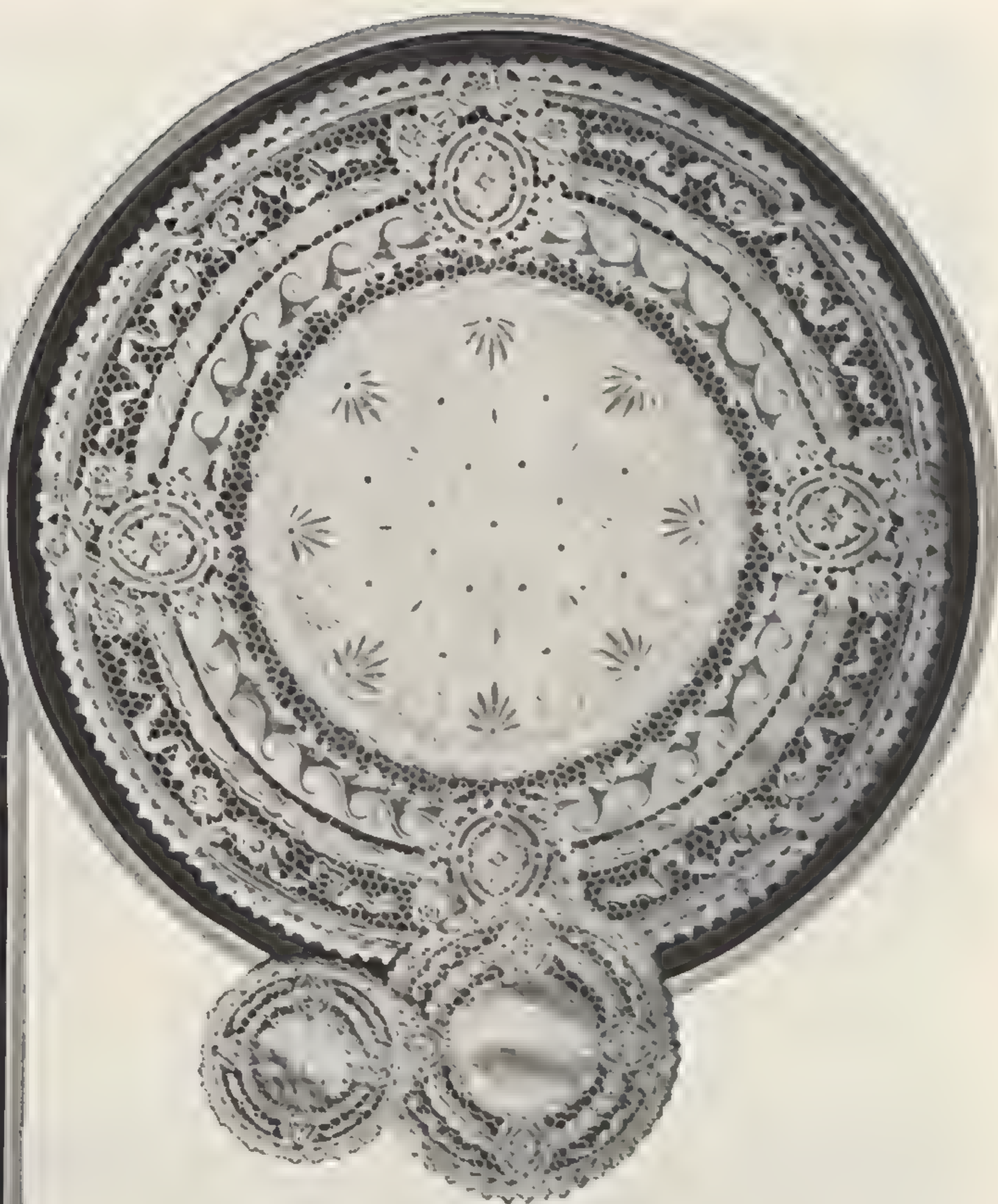


Rose chiffon puffed, rose chiffon straight, and picot edged strips of rose taffeta make a filmy gown designed with coat effect. The collar and revers are of taffeta, and sash-ends of it continued on the front finish the bottom of the bodice. The Niniche hat scattered with pink roses might be a boudoir cap with a sunshade brim

Of white satin trimmed with this, that, and the other, is this evening gown suited to the tall woman. Blue moire, gold net embroidered in gold, and a red rose are the bodice; a white satin underskirt, a gold net overskirt, a white satin pannier trimmed with blue moire, and another red rose are the skirt. Models from Louise & Co.

Over a black satin skirt extreme in its tightness drop two blue-and-black striped taffeta ruffles and a tunic, all extreme in their fulness. The bodice, which wilfully remains baggy, appears all the more so for a ruche of taffeta above the belt; a strip of plain blue taffeta and a collar of Barcelona lace complete the costume

A GROUP OF GOWNS WHICH ARE OF THREE
MINDS AS TO THE CORRECT PLACE TO PUFF
THE PUFF OR FLARE THE INEVITABLE FLARE



Exquisite point de Venise lace surrounds a linen center finely decorated with embroidery of an unusual design. Doilies of two sizes complete the luncheon set

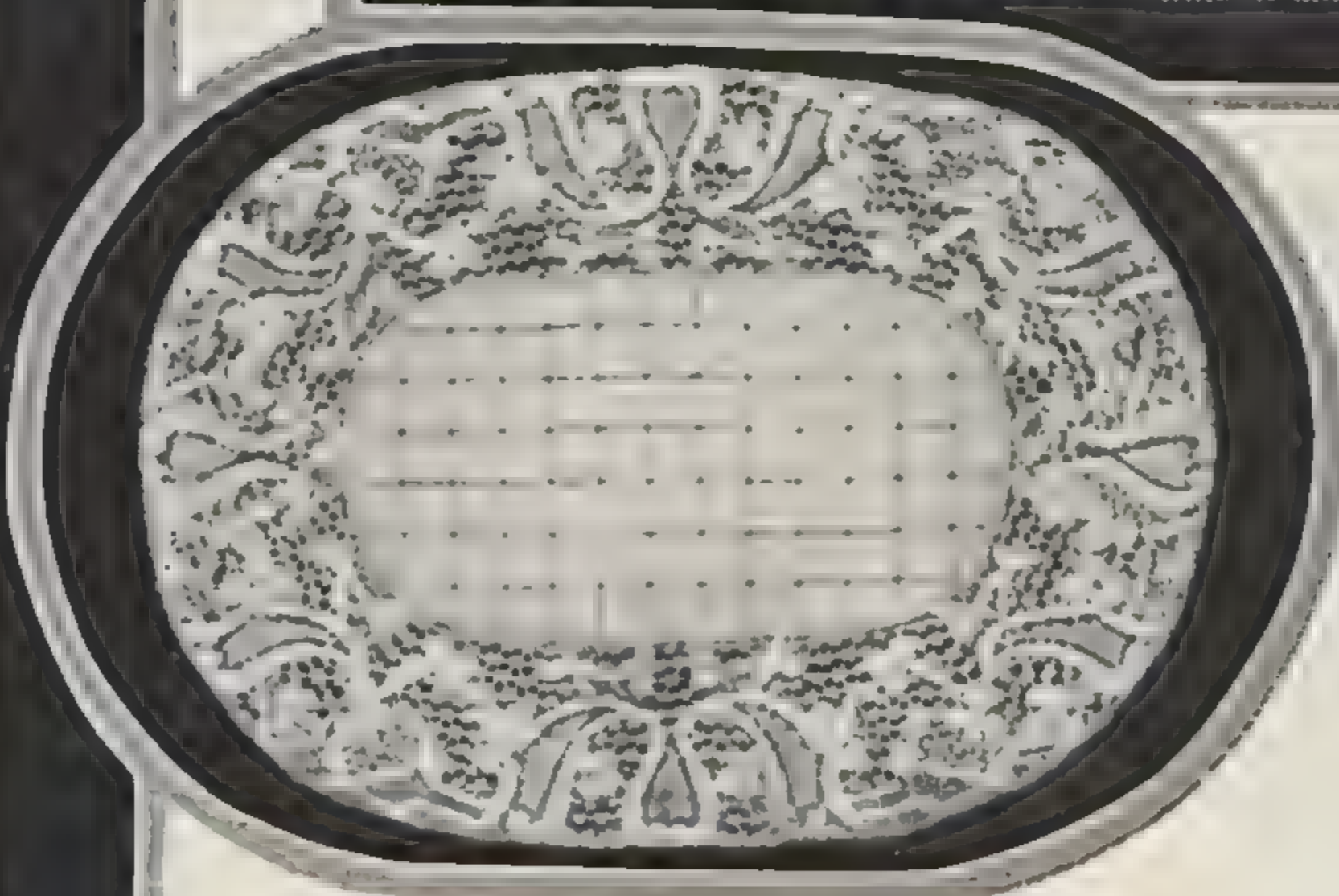
Table "linen" by courtesy only is this cloth in which filet lace of intricate design surrounds a diminutive center of linen so elaborately embroidered that even it might fairly be classed as lace. Linens from Grande Maison de Blanc



Originality of design and that simplicity which is added elegance, mark a luncheon set of point de Paris lace and deep cream linen with cross-bars of drawn-work. The usual round centerpiece is replaced by a long table runner, and a single oval doily holds each individual service



A design in solid and openwork embroidery is enriched by medallions of filet and insertions of Cluny. The handsome monogram is appropriate to the richly decorated table-cloth and napkins



Large enough for plate, silver, and glasses are the oval doilies which accompany the luncheon cloth illustrated above

WITH THE COMING OF SPRING, THE FANCY
OF EVERY DEALER IN LINENS AND LACES
TURNS TO TROUSSEAU PIECES WHICH SHALL
WIN THE FAVOR OF THE BRIDE-TO-BE



Skilfully wrought roses afford delightful interruption here and there to broad bands of lace-like drawn-work that border a sheet and pillow-cases of finest linen. A monogram of intricate design adds further ornamentation to the border



An elaborate design results from the clever combination of drawn-work in linen and solid embroidery in drawn-work, which is here effectively used to decorate hemstitched sheets and pillow-cases of fine linen with elaborately worked monograms



As beautiful and as dainty as a bride could wish is this daytime bed covering of finest filet and of point de Venise lace. Bed coverings from Grande Maison de Blanc



A fluffy white blanket is simply but attractively marked with a diamond-shaped monogram of the same color as the ribbon edge

THOUGH SHE NO LONGER SPINS AND WEAVES

HER HOUSEHOLD LINENS, THE BRIDE MAY

MAKE A CHOICE QUITE AS INDIVIDUAL

FROM MODERN DESIGNS AND FABRICS

The cleverly designed quilting of a satin comfortable outlines in the center a shield-shaped frame for a self-tone monogram





Many are the ways of the flare, and a most novel one is this fluted, fan-like flare of an Auteuil coat, slanting up in back



A slender Parisienne wore a blue serge suit with a deep, Roman-striped girdle and offstanding Japanese collar. This suit displayed the new long tunic in its newest, longest version, and box plaited



Preconceived notions of what is fashionable were upset by a slender waist and unrelieved snugness from waist-line up



Shoulders tight, sleeves tighter, bodice tightest; skirt full, fuller, fullest—line for line one of the newest silhouettes under the Auteuil sun with a goodly quota of Roman stripes to make it the more striking



One of the most conspicuous costumes at Auteuil: a black-and-white plaid suit with apple green trimmings. The wearer's hat covered every bit of her hair save strands like sideburns; and her ears (a month ago such exposure would have been immodest) were rouged!



The ubiquitous white collar finished the costumes of smartly dressed women whether they wore the long Italian capes of recent favor or tailored suits with a masculine trend in sleeves and waistcoats

SOME AUTHENTIC TIPS

FROM THE RACE-COURSE

SMART FASHIONS *for* LIMITED INCOMES

Flowered voile, puffed at the hips, cream lace ruffled at the ankles, and both unruffled in the bodice combine to make a dress that will remain fresh for many a summer afternoon

THE attractiveness of summer clothes lies more often in their immaculate freshness than in their costliness. To be sure, preserving that immaculate freshness is one of the big items in the high cost of living, but it is an item which may be much reduced and simplified by the exercise of wisdom in the choice of materials, and in the selection of the right type of frock. For instance, white handkerchief linen can be worn but once or twice before it must be sent to the tub, but white cotton crêpe requires laundering very much less often, remains fresh without pressing, and is, moreover, not so expensive originally.

Net is another inexpensive material which offers all sorts of possibilities, and if made into a frock which is detachable from the underdress, can be washed successfully by a careful laundress. The deep cream or écru nets combined with a colored underdress serve many of the same occasions as white materials, yet do not soil so readily. Taffeta, voiles, and crêpes are good selections, for they do not muss, whereas chiffon and charmeuse are both expensive and perishable.

"OCCASIONAL" GOWNS

For the woman who desires to be well dressed without being uselessly extravagant, the most important thing is to select exactly the right types of gowns for the occasions on which these are intended to be worn.

This question of the correct type of frock constantly arises in the mind of the woman who can not afford to make mistakes in her costumes for the season.

The Right Material, in the Right Gown for the Right Place—and Flower-bordered Scarfs as a Primrose Path to Economy



With no ornament except its color contrast, and no elaboration beyond the excellence of its cut, this frock of linen and piqué is an adaptation of a Premet model. Worn by a spectator at one of the many outdoor sports events it insures her being, to just the right degree, the "observed of all observers"

Note.—To make this department of greater value to the woman of restricted means, Vogue will cut to order, in the stock sizes of 34 to 40 bust only, patterns in this department at \$1 for the skirt, jacket, or bodice; \$1.50 for a three-quarter-length coat, and \$2 for a suit or gown



Between the lace and net of the bodice, and the accordion plaited crêpe of the skirt a scarf draped to form tunic and sash-ends gives dainty floweriness to a summer frock

Although, of course, they differ somewhat in different places, the main requirements for the social life of the summer are the same everywhere; and the "backbone" of all summer wardrobes this season is the white tailored skirt of ribbed piqué, golfine, or one of the new rough cottons which as yet are nameless. These worn with simple, white shirtwaists form the costume for the better part of the day among the younger set. It is a costume that is appropriate for tennis, golf, or yachting, and when all-white and well cut it is becoming and does not become monotonous, nor is it so easily remembered as a colored frock. With the white waist and skirt a three-quarter coat or cape is a necessity for motor-ing or driving, for to-day one thinks nothing of going miles into the country to reach the tennis-court.

THE OUTCOME OF THE TAILORED SUIT

The feminine spectator of games may, since in her case freedom for action is not an important factor, wear one of the very smart coat dresses which are the latest development of the tailored suit. Such a model as is sketched at the middle of this page would be a good choice. It shows an effective way to combine white piqué with Roman-striped or even plain striped linen, lawn, or gingham, as it is the color arrangement and cut, rather than the material, that counts here. This model is an adaptation of a Premet suit which, because of its simplicity, is especially good for the summer. The band of striped material forming the underskirt, and the two tunics, may be sewed to a plain lawn foundation which will answer as a



A little net, plaited, puffed, and plain, and a scarf arranged with ingenuity make a gown wherein great effect is produced with small means



A width of plaited chiffon forms the skirt, and two lace scarfs, a stitch and a sash, form tunic and bodice!



Grace and piquancy and the effect of slenderness are all attained by the very simple device of draping a ball-fringed scarf from either shoulder



The coolness of net and its enduring freshness suggest it clearly for the summer negligee. For simplicity jacket and skirt are separate

petticoat. The model could be used as a coat dress, or as a suit, and could be worn with a sleeveless guimpe with a high rolled organdy collar, or with a waist. It offers no complications in its cut, and a good seamstress would, therefore, be able to make it with the assistance of the special patterns which are offered by the Vogue Pattern Service in connection with the costumes illustrated in this department.

THE GOWNS FOR A TRIPLE PURPOSE

Another constant demand in the summer is for a frock suitable for the afternoon, for bridge parties, tennis or polo matches, and, as well, for dinner at a country club, followed by dancing. Many occasions include this combination of hours and amusements, and consequently a gown suitable for them must be pretty enough for the evening but not too formal for the afternoon. A number of such dresses are shown with this article. The one illustrated at the upper left corner of page 50, for instance, would be charming made of a figured voile, with a white or softly tinted background scattered with pink and blue flowers, and with the ruffled underskirt and sleeves of cream *craquelé* lace. A further note of color, if it were desired, could be added by a wide girdle and sash of Nattier blue taffeta to match the flowers. These materials do not crush or soil easily, and with reasonable care the dress would last through the season.

An excellent opportunity for practising economy and at the same time gaining variety in the wardrobe, is to be found in the use of flower-bordered scarfs which may be employed advantageously this season because they lend themselves well to the drapery of the mode. These new scarfs, instead of being a mere accessory to be put on and off at a puff of air, may, with a bit of ingenuity, become

(Continued on page 130)



The favorite long tunic of this season affords two reasons for rejoicing—it gives slenderness and suggests a use for the bordered materials



AN AUTEUIL SUIT MOSTLY OVER-SKIRT, A RITZ COSTUME MOSTLY CAPE, AND A SUIT WITH THE FAMILIAR FLARE UNFAMILIARLY LOW

A blue serge suit seen at Auteuil makes it evident that the long tunic is to have all the variations of the short, even the uneven line around the hem. Beneath the voluminous tunic with a hem à jour falls a blue, green, and yellow, striped taffeta skirt set with three little ruffles, and puffed above. A tiny striped waistcoat peeps out below the jacket

A black broadcloth cape which reached down to the ankles with a standing velvet collar that reached nearly to the ears was worn at the Ritz by a chic Parisienne. Straps of black velvet held the cape over a gray taffeta dress collared in tulle, belted with leather, and banded with a darker gray satin. Sash-ends of black broadcloth represented a vague connection between cape and dress

In a suit of blue gabardine, Martial et Armand displays novelties aplenty; a skirt not only guiltless of any tunic at all, but which sharply outlines the figure to the knees and then flares out in true Martial et Armand fashion; a coat with sash-ends, a standing collar, and, on a feminine guimpe of linen batiste, masculine cuffs of white piqué



Little wavering tongues of embroidered handkerchief linen splash out over the lace which trims this lovely set of lingerie, and a careless bow or a ribbon flower placed here and there with apparent impartiality adds the last touch of daintiness. Sets of lingerie, corset cover, and petticoat from Otilie Brand



Valenciennes lace with a rose woven in wherever there is room, and a daisy chain of embroidery trim a three-piece set of linen



Was ever petticoat more exquisite than this of handkerchief linen embroidered, inset with fillet, and edged with lace?

OF HANDKERCHIEF LINEN SCARCELY
LESS SHEER THAN THE LACE WHICH
TRIMS IT IS THE BRIDE'S LINGERIE,
WHICH IN SPITE OF THE FASHION THAT
PULLS THE SKIRT EVERY-WHICH-WAY
ADHERES TO THE SLIM SILHOUETTE



Of white chiffon cloth cut kimono-wise and banded with swansdown at the top and bottom and three times on each sleeve is this most negligible of negligees



An underbodice made of a great deal of Valenciennes lace, quite a bit of ribbon, and a very little handkerchief linen

ODD PIECES OF SILVER
AND GLASS TO SCATTER
VARIETY HERE AND THERE
AMONG THE COMPLETE SETS



English every inch is this silver pitcher reproduced, quaintly disproportionate ebony handle and all, from an English milk jug of 1744. Six inches high, \$25

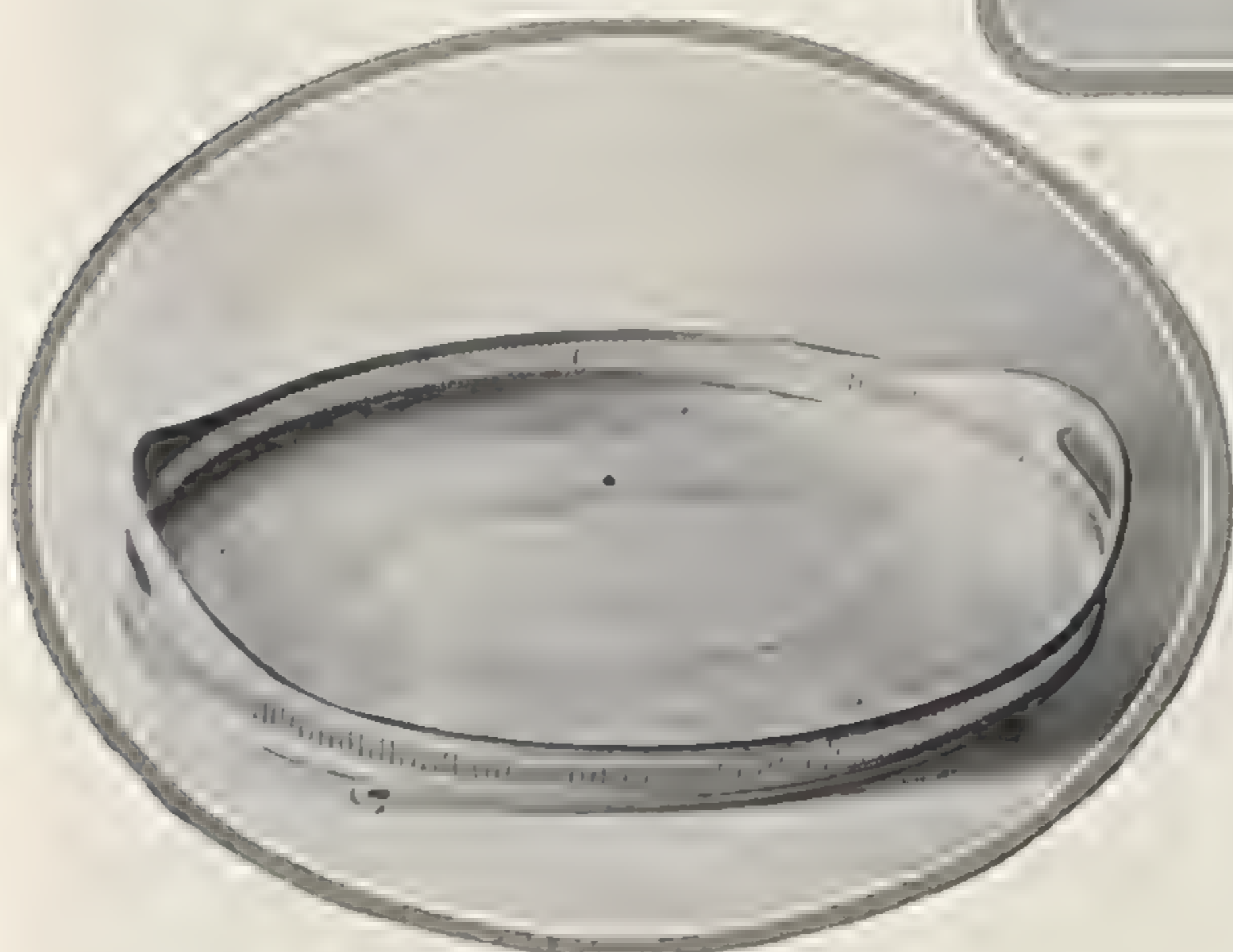


Gay, exotic peacocks balance precariously on the slender stems of a hand-painted flowering plant which trails all over a silk shade decorated to match the old Chelsea design of a china lamp; the base is of bronze. Twenty-four inches high, fitted for electricity, \$40

OF BRIDAL TABLEWARE—A
LAMP OLD CHELSEA IN
DECORATION BUT PRACTI-
CAL IN POINT OF SERVICE



Glass inside and pierced sterling silver outside is this sugar holder, which in spite of the traditions of its kind is handled basket-wise. Six inches high; \$10.50



A "gallery" tray with engraved bottom and a perforated "gallery" that has convenient handles, is of Sheffield plate and presents a space 11 by 16 inches for cordial or cocktail glasses. Price, \$10



Three of a set of five gold-lined, Sheffield plate vases which may be used singly or as a flower set for the dining-table. The tallest is 7½ inches high, and its four satellites are two inches shorter; \$15



Ten-inch silver sugar-caster, copied from an English model in the Morgan collection, marked "London, 1706"; \$70



Decanter, 11 inches high, in old English design of cut glass, \$24 a pair; ten-inch service plate of rock crystal, \$88 a dozen; bonbon jar of Georgian glass, which is a charming representative of the new-old style of glass that is superseding the cut glass of recent years, 12 inches high, \$22



Decorated with half conventional, wholly Louis XVI sprays of flowers is a silver basket for bonbons 10 inches high; \$32



Point de Venise warriors inspire no dread when their march is bounded by a boudoir pillow. Cover without pillow, \$35



An oval mirror, 17 by 12 inches, with French - gilt frame; \$5



Just the right size to induce a refreshing "forty winks" is this boudoir pillow cover, embroidered and centered by point de Venise. Price, \$48

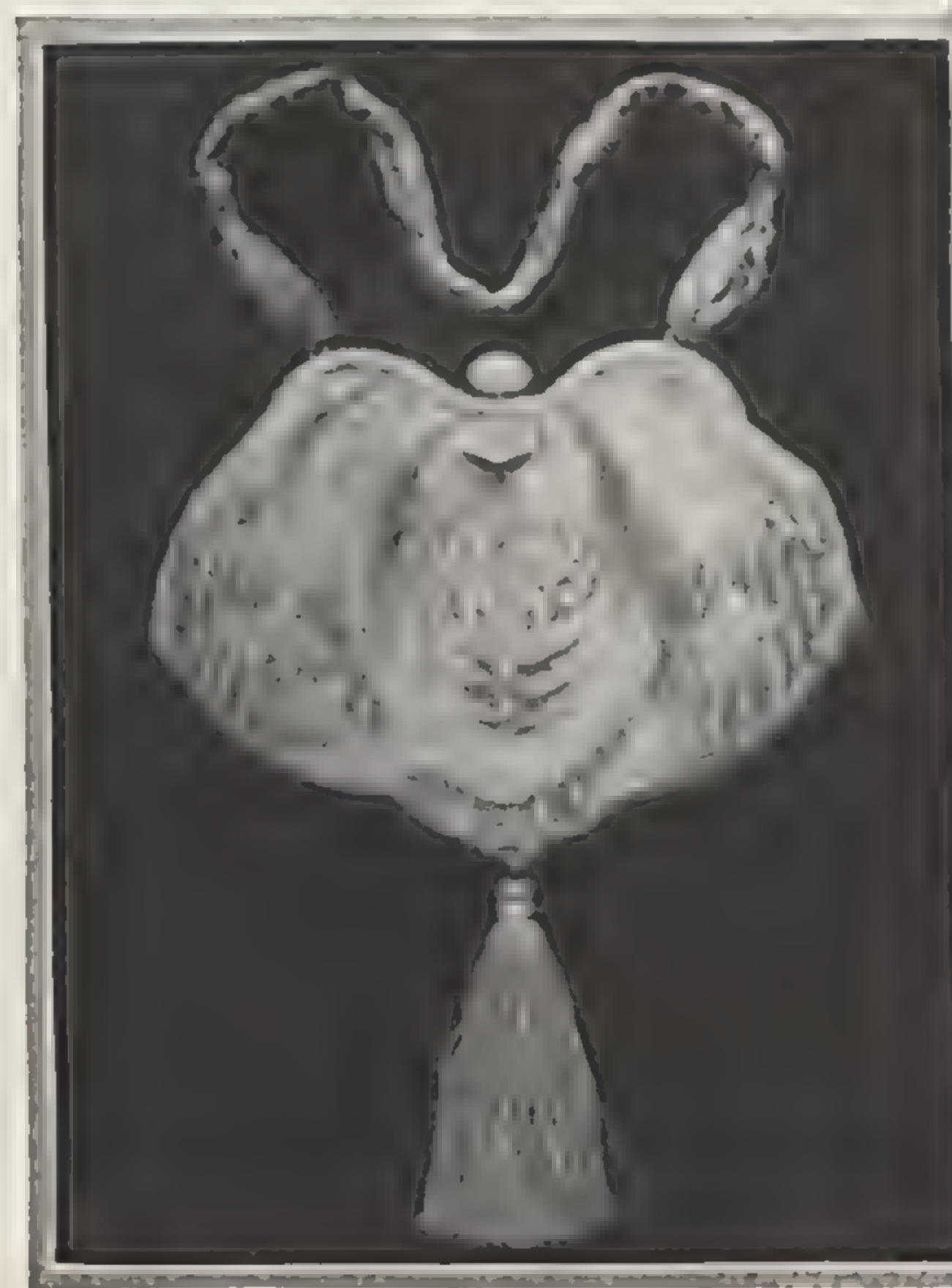


A gold vanity case exquisitely chased both inside and out with unusually fine workmanship, and clasped with dark blue, cabochon sapphires. The case is five inches long, and is priced at \$232

"VERY OWN" GIFTS FOR THE BRIDE
WHICH CARRY AN INTIMACY NOT
PRESENT IN GIFTS FOR HER HOME



A four-inch clock with case of engine-turned silver, can be shut up to lie as flat as a cigarette case. Price, \$42



Pink satin brocaded in silver and fastened under a carved, rose-quartz clasp makes this bag, 7 by 5 inches, lovely enough to accompany the bride's daintiest frock to the theatre. Price, \$38



Borrowed perhaps from the head-dress of an Indian chieftain is the design of this fan of twenty-inch eagle feathers. The soft gray at the top lightens to white; \$27



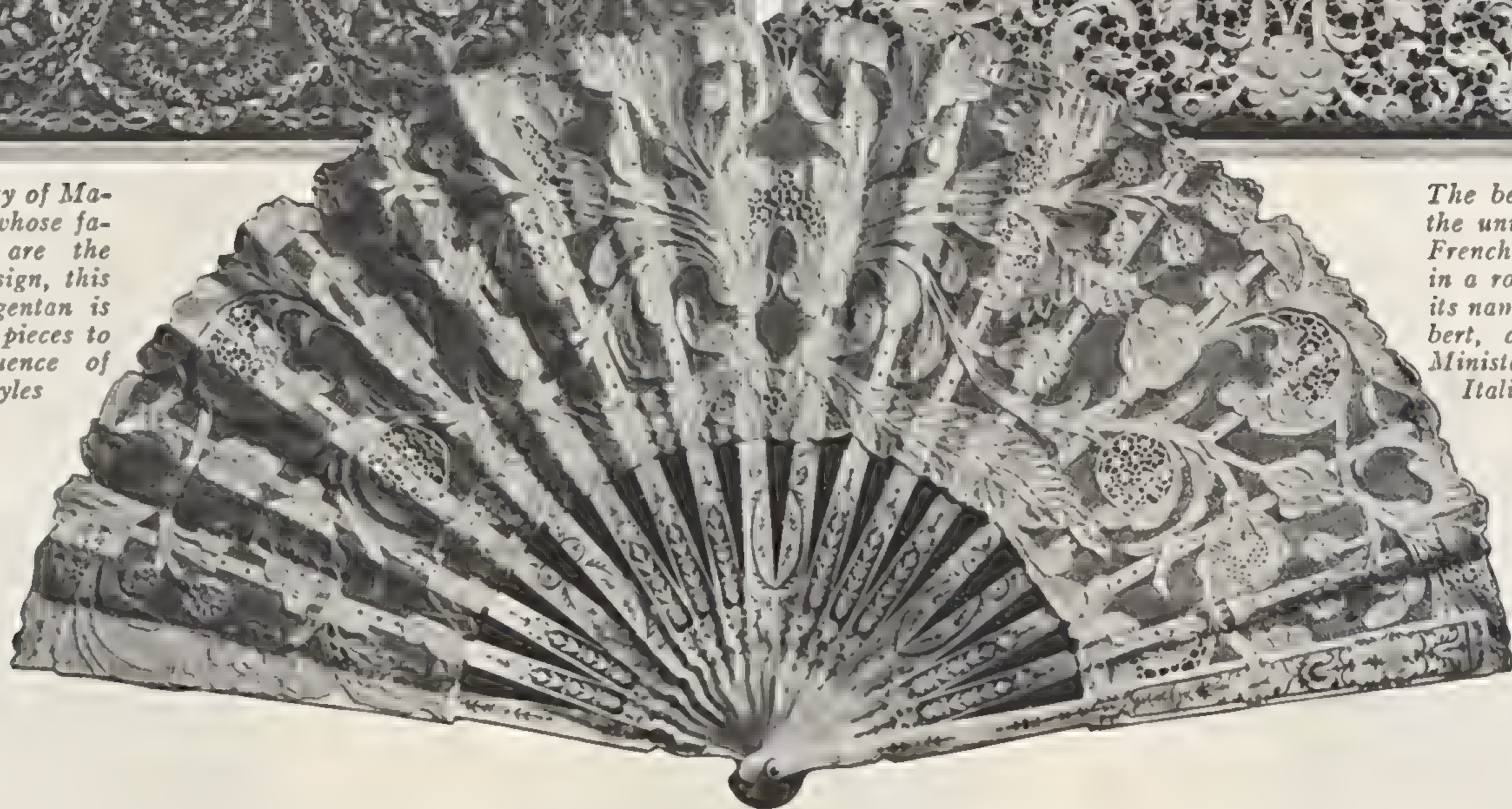
Covered with silver and colored spangles where it is not carved is this hand-decorated "Gallery" fan for \$10.50. Similar fans may also be had at similar prices



Once the property of Marie Antoinette, whose favorite flowers are the basis of the design, this fine point d'Argentan is one of the first pieces to show the influence of Empire styles



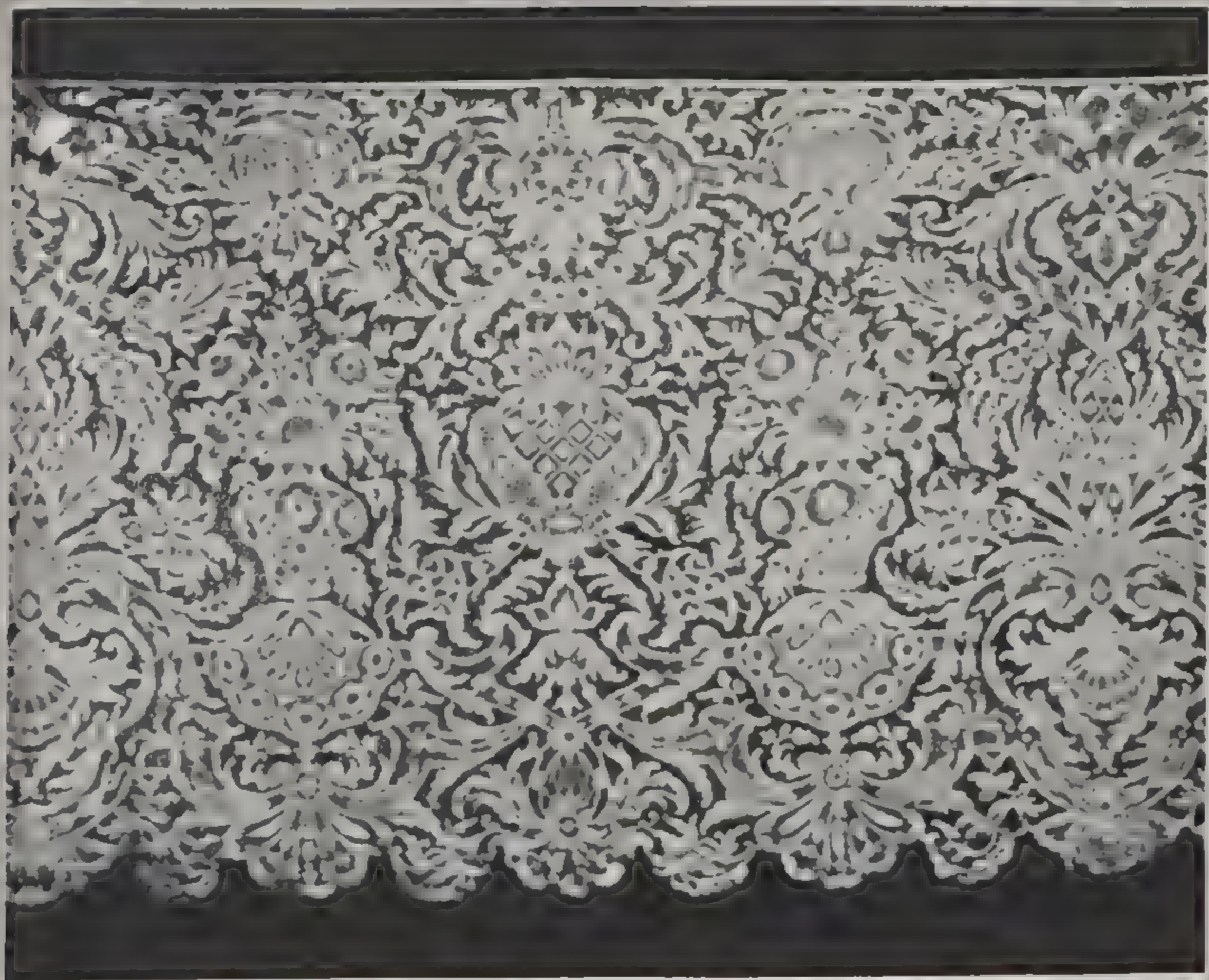
The beauty produced by the union of Italian and French methods is seen in a royal lace which, by its name of point de Colbert, commemorates the Minister who imported Italian lace makers



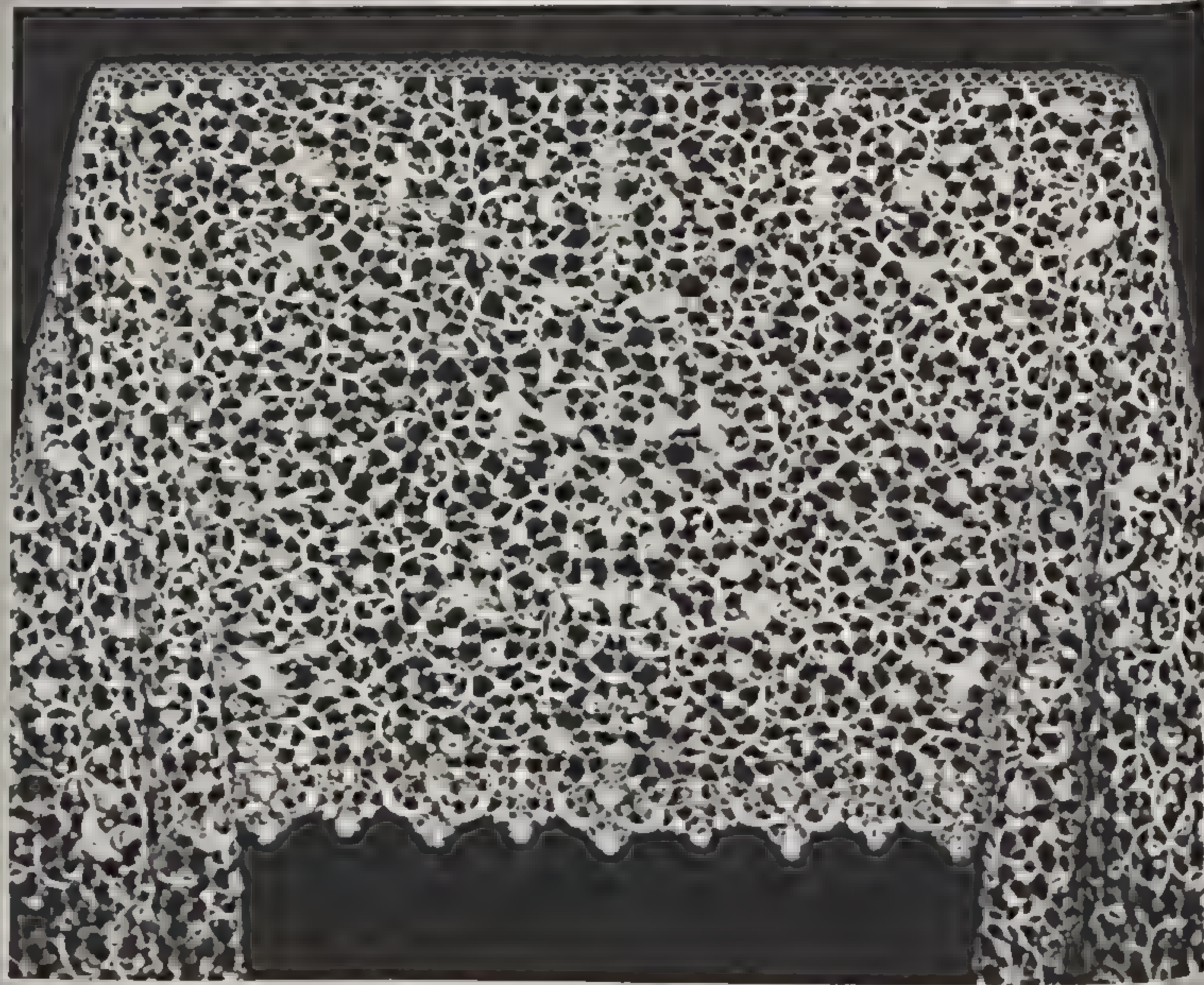
Fan of modern needle-point lace which is very fine and is especially noted for its beautiful à jour designs. It is made at Burano in Italy and known as Burano, or point d'Argentella. Laces from the private collection of Grande Maison de Blanc

For further information in regard to these laces see page 128

WORTH A KING'S RANSOM WHEN OLD, FIT FOR A QUEEN'S WEDDING
VEIL WHEN OF MODERN MAKE, NEEDLE-POINT IS OF ALL LACES
THE MOST BEAUTIFUL, AND THE MOST DIFFICULT TO PRODUCE



Many years of labor went to the making of this piece of ecclesiastical lace of point d'Argentan, so fine that only a microscope reveals the full beauty of the workmanship



The birth of the sea is here recounted in point de Venise à la rose, one of the finest laces now made at Burano, where a long-established lace school continues the traditions of the past



Isn't this a dainty dish to set before the bridesmaids? When the dish, which goes by the technical name of a rice pudding, is opened by pulling the ribbons a gift or luncheon souvenir for each bridesmaid is found



From the bridesmaids to the bride: a basket that contains quantities of such things as dust cloths and broom covers conceals its truly utilitarian nature with bridal orange blossoms and white ribbons



After the style of the Renaissance is a terraced hill of frosty wedding-cake appropriately crowned by a temple to Eros, encrusted with cupids and arrows and all sorts of decorations, and surrounded at the base with individual boxes of wedding-cake attached to streamers by which each bridesmaid may claim her own



Each wedding guest may be surreptitiously furnished with the wherewithal for the inevitable good luck shower: a gauze bag contains make-believe rose petals, a quaint straw bottle an orchardful of artificial orange blossoms, and a tiny, beflowered sack holds real rice. (Bridal novelties from Maysfair)



The wedding-cake box photographed at the left, oblong, white, beribboned, and initialed, was used at the Wilson-Sayre wedding; the one in the middle will be used at the Roosevelt-Willard wedding; and the one at the right was used at the Dilworth-Logan nuptials. (Cake and boxes from Mme. Blanche)

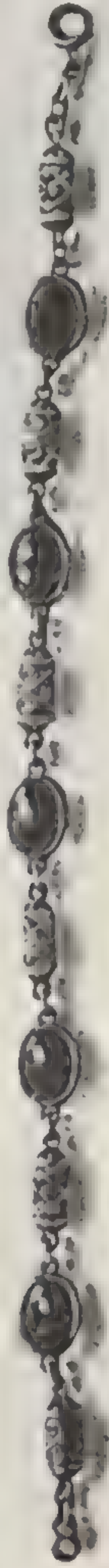
BRIDAL NOVELTIES THAT RANGE ALL THE WAY FROM

A BASKET OF UTILITARIAN HOUSEHOLD ARTICLES TO

BOXES FOR THE WEDDING-CAKE AND THE WHERE-

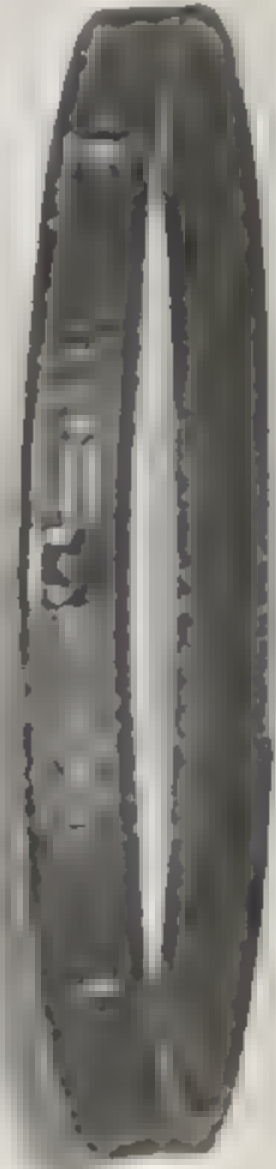
WITHAL FOR THE PARTING GOOD LUCK SHOWER

SUCH PRETTY TRINKETRY
AS THE BRIDE SELECTS
FOR HER BRIDESMAIDS



Dull gold bracelet set once in so often with an amethyst or yellow topaz, \$36

A gold bar pin is the background for white enamel leaves and seven pearls, \$11



Wreaths and scrolls and bouquets of tiny beads are scattered all over a marquise fan with every other painted bone stick a delicate bit of latticework. Price, \$21



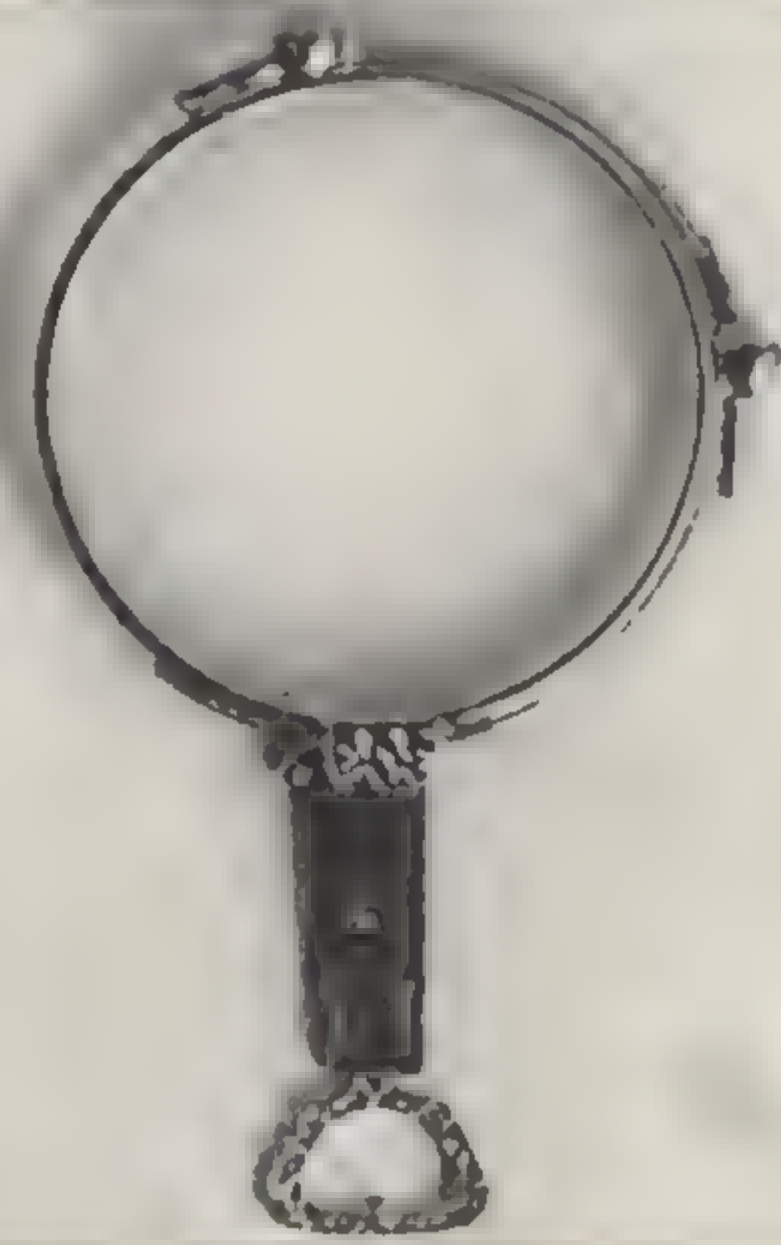
Set with amethysts or topazes, and pearls is a gold pin jointed so that it can be bent into a V-shaped brooch, or used as a bar pin; \$29



A platinum-topped, gold-backed bar pin is set with pearls and diamonds, \$41



On the right, pearls divide honors with amethysts or topazes in a pin, \$24



Three square cut tourmalins ornament the carved gold handle of this locket, \$24



Velvet bracelet with gold slide and clasp, \$5

Gold bracelet with semi-precious stones, \$17

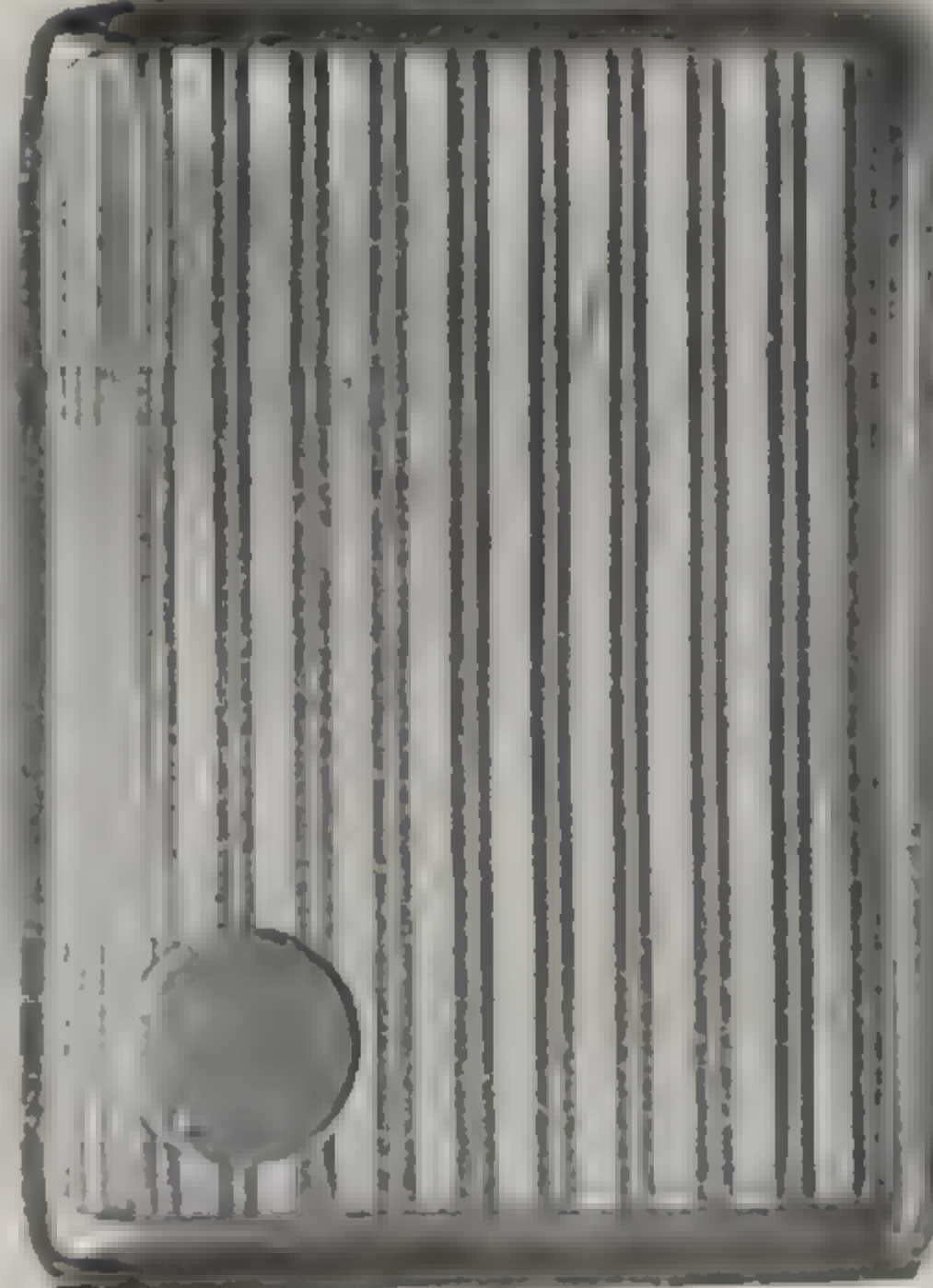
So familiar an affectation it has become a necessity is the vanity case. Engraved gold, \$60



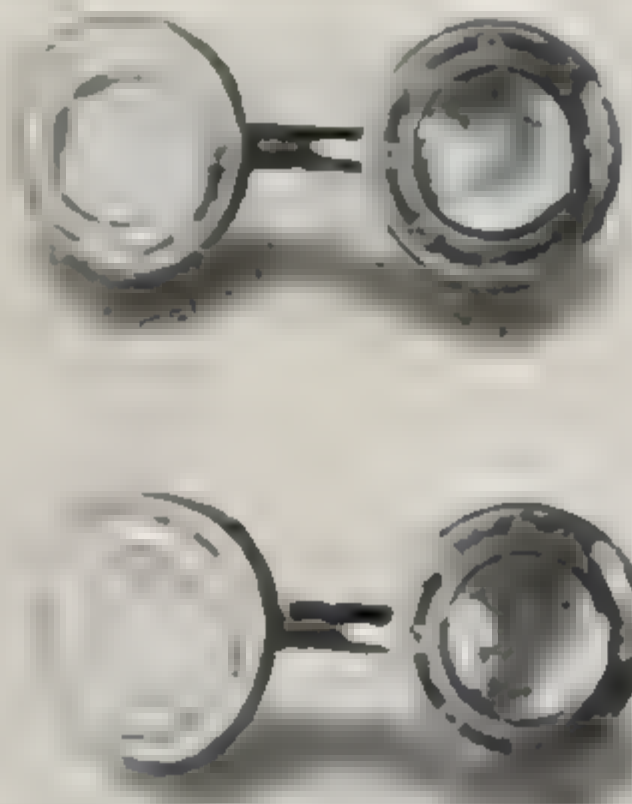
Carved mother-of-pearl links, etched silver rim, pearl center, \$37.50



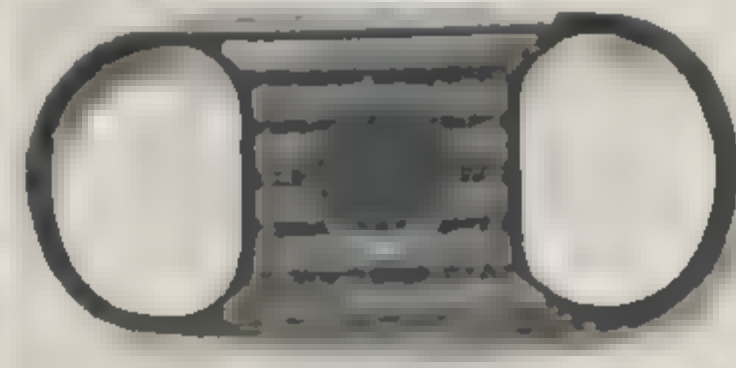
Gold clips to hold the evening dress tie in place are tipped with pearls, \$9



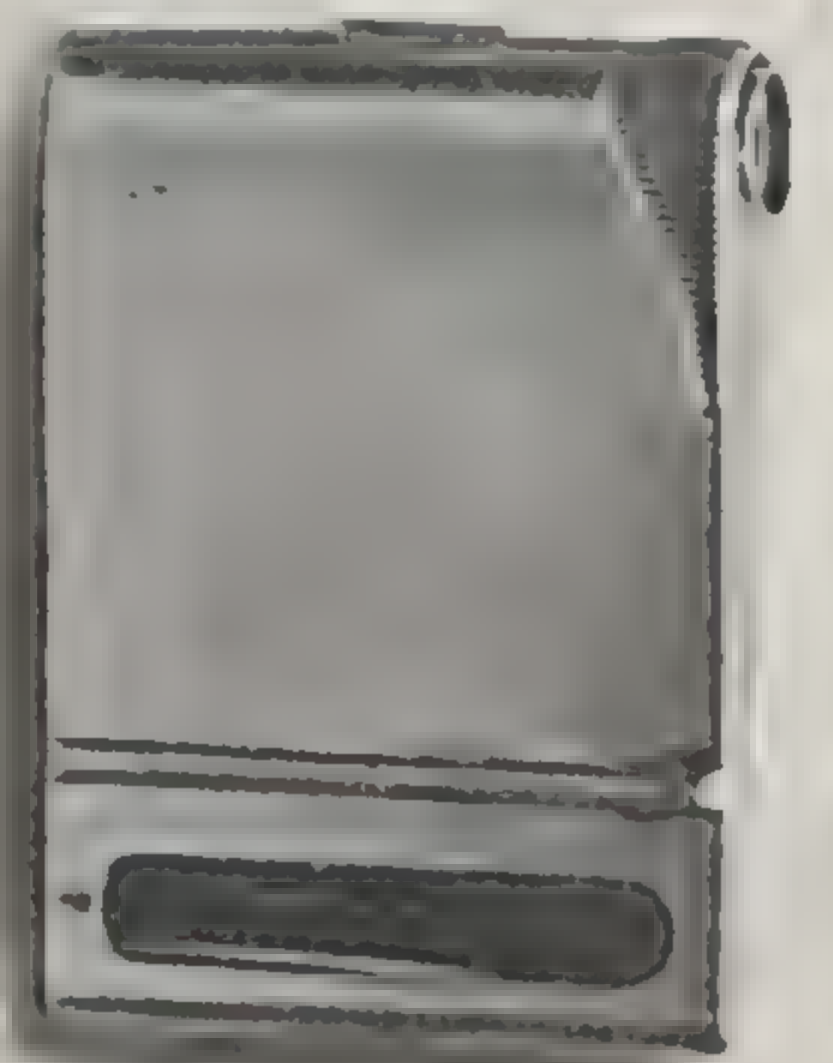
Cigarette case of engine-turned silver with space for ten cigarettes, \$14



Sleeve links of moonstones set in a rim of silver and white enamel, \$28



Engine-turned gold cigar cutter next to a match in importance. Price, \$16



Silver safety match holder and cigar cutter; paper on which to strike a match appears at an opening at the top, \$6.75



Papers of small safety matches may be stowed away in the engine-turned gold match-box shown at the upper left, \$38

Scarf-pin of platinum set with a tourmalin and a small diamond, \$12

THE GIFTS TO THE USHERS
ARE MERE MAN'S NEAREST
APPROACH TO JEWELRY

A sapphire and small diamonds set in a scarf-pin of platinum, \$65

FOR a complete account of the emotions of a bridegroom on the morning of his wedding-day, and of the saving assistance rendered by the best man, one may well consult "The Story of the Gadsbys." Captain Gadsby, it will be remembered, woke at noon assuring the best man that he had not slept a wink all night; he was flatly contradicted in his statement that "this is the happiest day of my life"; finally, after being dissuaded from shaving for the second time, and skilfully steered through the process of dressing, he was arrayed in the superb dress uniform of his service and taken off to the happy event looking so amazingly fit that the best man could only marvel.

Civilian bridegrooms have no resources of gold braid and military tailoring, yet they can look their very best on the day when they most want to do so, provided they remember that fashion is no less exacting than military form as to the correctness of every detail of their wedding-clothes.

The photographs on this page show the various details of formal, masculine dress for a wedding, and with a few exceptions the suggestions given here will also apply to dressing for any formal, daytime occasion. The one prime requirement for a man's clothes is unobtrusiveness of detail; never must he appear "dressed up." As the Romans put it, "*Ars est celare artem.*"

THE BRIDEGROOM'S APPAREL

When the bridegroom enters his dressing-room, he should find laid out his costume, complete to the last detail. The hosiery should be silk or lisle, the plainer the better. Vivid colors are strictly forbidden, and the best choice is black hose with an inconspicuous clock, such as those illustrated on page 126. For the shoes, patent leather is the accepted thing. They may be high cut, with buttoned tops of leather (not of cloth), or low cut, with silk laces, as illustrated on page 128.

The shirt should be stiff-bosomed, with plain, attached cuffs; the cuff links should be of plain gold, or gold and enamel (marked with a monogram or initials if desired), and the studs of plain gold. A moderately high, wing collar like that shown in the photograph on this page and page 126 should be worn. This may have either pointed or rounded wings which are pressed well back, not allowed to protrude forward like the prow of a ship. The appropriate cravat is a four-in-hand, preferably of dark blue or purple, though other dark colors are allowed and a striped or flowered design may be selected, provided it be not unduly

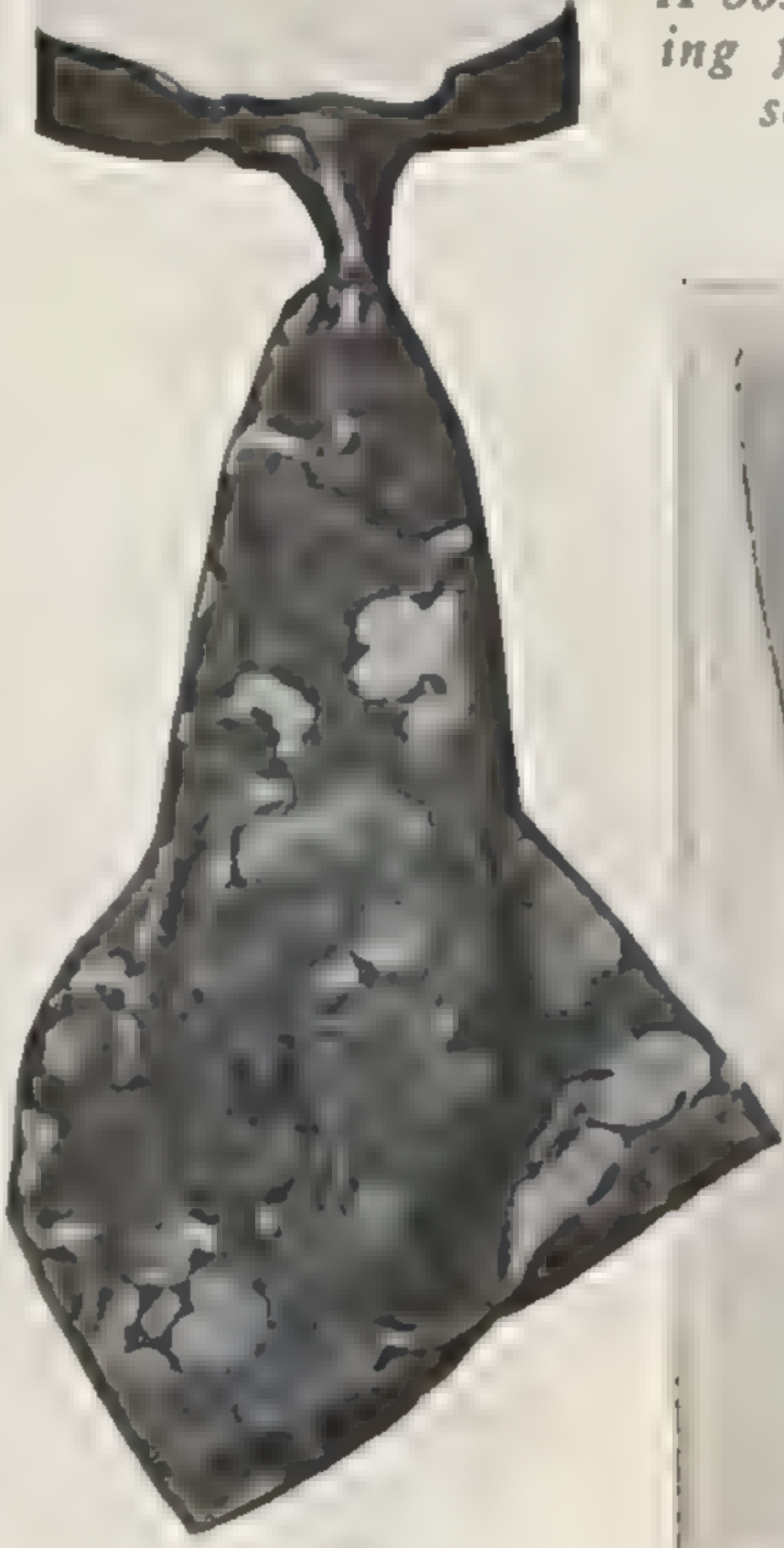
By All He Wears, Says, Does, or Fails to Do, as Well as by All the Acts of His Best Man and His Ushers, Will Guests Judge the Modern Bridegroom



The one and only accepted model for the silk hat of the bridegroom



A box which presents in pleasing form the gifts frequently selected for the ushers



A tie flowered in self-tones may accompany the wing collar



No shade or tone save pearl gray is permitted for the gloves



A stick of ebony or Malacca completes the wedding costume

conspicuous. Some excellent cravats are illustrated on this and page 126, and with them, a number of good scarf-pins for groom, best man, and ushers.

The frock coat is returning to a certain popularity for weddings, but the morning coat or cutaway, which may be edged

with narrow black braid, is still generally considered *de rigueur*. Some of the more extreme styles this spring have been cut with one button and very tight at the waist; most figures, however, are much better suited by a two-button coat, only moderately sloped in.

With the cutaway is worn a waistcoat of the same black material as the coat with an edging of white piqué at the top, and trousers, cut without much fullness of gray, striped material, which may be rather light in tone. The groom's clothes are completed by a sheer, white handkerchief, a pair of pearl gray gloves, a plain Malacca or ebony stick, and a silk hat. The only shape of hat that can be recommended is that illustrated on this page. Patent leather shoes, either low ties or high button shoes with leather tops are correct.

THE SUCCESS OF THE "SECONDS"

Just as the formality, and if the expression is permissible, the success of a duel depends on the seconds rather than on the principals, so does the success of a wedding depend largely upon the best man. All day long, and, indeed, long before the day, it is his duty to relieve the groom of all possible effort and anxiety.

The best man traditionally makes all the groom's arrangements for the wedding trip. This should be done well in advance, for tickets and hotel reservations must be secured beyond the possibility of a mistake. Although the bride's family will attend to the decoration of the church, and to the necessary arrangements with the clergyman, sexton, and organist, the best man is expected to familiarize himself with all the details which concern the groom and his immediate family.

On the morning of the wedding, it is his duty to call on the groom, and drive or motor with him to the church. Arrived at the church, he will see that the groom's hat and gloves are placed where an attendant can get them as soon as the service is over, and give them to an usher to hand to the groom in the vestibule as he prepares to drive to the reception with the bride.

The first bars of the Wedding March are the signal for the groom and best man to come out of the vestry and stand together in front of the altar. Their exact position will have been decided upon at the rehearsal. The best



The wedding costume of the bridegroom, absolutely correct from top to toe

man's only duties at the wedding service are to lend the moral support of his presence to the groom during the interminable two minutes it may take for the bridal procession to come up the aisle, and, at the proper moment, to produce the ring and hand it to the groom. When the procession returns down the aisle, he, as a rule, escorts the groom's mother out of the church, and drives with her and any others who may be going in the same carriage with her to the reception. It is often the best man, also, who at the breakfast proposes the health of the bride and groom.

LIKE GROOM LIKE USHERS

At some recent weddings, the ushers have been dressed in morning coats, exactly as described above, whereas the groom and best man have worn frock coats. This, however, is scarcely a distinction to be recommended. It is best for the ushers to dress precisely as does the groom. The best man, of course, always does so. Their task will be simplified by receiving from him their gloves and cravats and possibly their scarf-pins as well. On page 58 are illustrated a number of pins and other presents which the groom may present to his ushers.

The number of ushers varies from two to eight or even ten. One of them is customarily from the bride's immediate family. They should present themselves at the church at least a half hour before the guests are expected to arrive. If (Continued on page 120)

Low in the neck, as fashion dictates, is this naive and youthful gown for a brides-maid. It is made of white taffeta and white silk net, sashed with wide, yellow ribbon, and trimmed with yellow-centered, silken marguerites. The net overskirts are trimmed by a wide and a narrow plaiting of taffeta, as is the bottom of the narrow skirt. Frills of white tulle finish the sleeves and neck of the baby waist made of net over faintly patterned lace



Among the old-time models adapted with new-time grace, is the polonaise which was selected by Premet for this chic suit of dark blue serge. The polonaise, semifitted by seams in back and under arms, fastens down the front with satin-covered ball buttons and ends in a broad sash of taffeta brocaded in blue, maroon, and other dull colors. The skirt draped with unusual grace gives the smartest of lines to the silhouette



Not content with slitting the skirt to show the petticoat, the present mode, as embodied in a yellow taffeta evening gown, tramples yet further upon our most cherished prejudices and presents a line of petticoat below the edge of the gown. A draped overskirt of yellow tulle looped up slightly in the back emphasizes the pannier draping of the skirt, and a spray of yellow roses climbs the line of shirring in the front of the taffeta skirt. A bit of taffeta, a wide panel of lace, and short, puffed, tulle sleeves edged with a gathered tulle frill are all that a waist should be—this year.

Gowns from Jean

THE WAYWARD MODE TAKES WHAT IT
WILL FROM THE MODELS OF FORMER DAYS
AND SETTING AT NAUGHT THE CHERISHED
PREJUDICES OF THE PAST, ADDS THE
STAMP OF HER OWN GAY INSOUCIANCE



SEE N i n t h e S H O P S



Summery Gowns for Summer Functions and Semi-functions: the Wedding, the Commencement, Sports, and Outdoor Teas

The leghorn hat drawn with this gown owes the greater part of its charm to its color combination, although the shape is a most attractive one. Delicate pink crêpe faces the brim underneath, pink faille ribbon is tied in a bow on the side bandeau, and a trimming of delicate flowers and grain almost hides the top of the much tilted brim.

OLD-TIME GOWNS IN NEW-TIME FABRICS

The much ruffled dress shown in the opposite illustration is one of the charming models so full of the piquancy of other fashions and other days that are being revived this summer. Callot and Premet favored the ruffled mode at their spring openings, and now we have the idea delightfully carried out in soft fabrics, such as net, which composes this frock. Each ruffle is edged in a white-embroidered wall-of-Troy design and the finish of the neck and sleeves continues this pattern. For a commencement dress either of these first two frocks is charmingly youthful, and typical of the best ideas of the season. This second one has a single note

of color in the taffeta belt, but even this may be white if one so desires. For summer afternoon and informal evening wear, the dress could be varied by the use of sashes of various colors and a knot of flowers at the waist.

With it is sketched a pretty, fancy hemp hat, faced in crêpe of a contrasting shade, and trimmed around the edge of the brim with the tiniest of ostrich feathers exactly matching the color of the straw. Lime yellow and French blue, flesh pink and old-blue are two of the many combinations in which it is shown, and these are unusually attractive.

THE SUMMER FROCK FOR MOURNING

It is not easy for women in mourning to find simple, inexpensive, summer frocks that are in correct style. The rulings are exact as to what one should and should not wear for mourning, and it is difficult to find frocks that introduce no trimming that is not correct. The gown drawn at the left at the bottom of the page, is, however, a pleasing exception. It is of a new, thin, crêpe-like fabric,



Too pretty to be long forgotten of fashion, the ruffled gown of earlier days is back again in new soft fabrics. Price, \$32; hat, \$19.50

Nothing better suits the present mode than net, and no model could suit better the summer graduate or bridesmaid; \$25. Leghorn hat, \$20



In the new thin fabric known as rice cloth, and, though marked by the features of the mode, so simple it is correct for mourning. \$11.50



A conveniently pocketed Dutch-boy skirt of heavy crêpe, combined with a blouse of cool batiste to form a smart sports frock. Price, \$11.50

called rice cloth, combined with voile, and the only elaborations are a tiny net ruffle around the neck, a tucked net vest, and a simple, but pretty, dull white moire sash. This makes just the sort of cool, useful frock one is sure to need in summer, and cleverly adapts the new features of the mode to correct mourning.

FOR OPEN AIR SPORTS

Colored crêpe of a heavy, durable weave is combined with white batiste in the frock illustrated just to the left which at a first glance appears much like a waist and skirt. The pocketed skirt, rather full over the hips, is a development of the Dutch-boy skirt about which so much has been said and written. The skirt is in rose or French blue crêpe and the white batiste bodice is hemstitched in blue or rose. The ruffles edging the collar and cuffs show a blue or rose picot edge. The tie and belt match the skirt in color. A frock of this sort is charming in coloring and is easily tubbed, a point not to be overlooked in selecting a costume for the morning.

A very good skirt for general morning wear is illustrated at the extreme left at the bottom of the following page. It is made of a splendid quality of white corduroy, and in colored golfine in such tones as tan, blue, or flame. In the latter cases the rim of the white bullet-shaped, bone buttons repeats the tone of the material. The white skirts have simple white buttons. The pockets are an attraction and a convenience, and the accompanying belt is another advantage.

THE POSSIBILITIES OF NET

The gown in the sketch at the upper left corner of this page is an excellent illustration of the possibilities of white net. It is not a pretentious frock, yet it has an air of smartness that is most engaging. For bridesmaids' gowns, it gives an admirable suggestion. The plaited net tunic veils a soft satin sash which, like the simple girdle, may be in white or in a color. The underskirt and the waist are both of plaited net like the tunic. The waist is entirely without trimming of any sort, yet is, nevertheless, soft and becoming. A bouquet of lilies-of-the-valley is the only decorative touch on the entire frock, and it, too, accords with the general tone of simplicity. A gown of this kind is particularly good for a bridesmaid at a spring wedding, because not only is it inexpensive, but it is universally becoming and adaptable to almost any color scheme. The gown, while really prettiest in white, may also be had in delicate colors of net, such as flesh, maize, or blue. After the wedding it would be a useful frock.

With this skirt is an excellent, practical blouse. It is of the heaviest sort of dull, soft, white silk which promises to wear and launder very satisfactorily, and looks well with corduroy. Made as simply as possible, this blouse can hardly be improved upon for sports or country wear. It may be worn with a bright colored tie of crêpe, or kept entirely unadorned, as suits the taste.

FOR THE SPECTATOR AT SPORTS

There are many women, especially those who do not indulge in sports, who find constant use for a frock such as is sketched second at the bottom of this page. It is one which may be put on in the morning and worn, if need be, all day. Very heavy ratine forms the draped skirt, and the waist and tunic which are elaborately embroidered in an effective design, are of white crêpe. Delicate lace softens the neck and edges the sleeves, and the belt offers a contrast of black satin. This type of gown wears remarkably well, and when combined with smart accessories, in the way of a hat, parasol, and so on, is quite elaborate enough for many summer occasions, such as tennis or golf matches and similar outdoor events.

Sketched with it is a pretty white Tagal hat trimmed with white faille ribbon and bouquets of flowers. The hat may be ordered with various colors of ribbon, if desired, but is really prettiest all in white if it is to be worn with white frocks. The wearing of rather small hats with formal lingerie and silk frocks is a new idea, sponsored, of course, in Paris, where most of such innovations have their inception. In fact, the Parisienne goes even a step further and wears tiny hats with evening frocks, but it is

doubtful if this custom will gain favor here, where the hat for evening wear has practically been relegated to limbo.

A dark dress for general wear is the one shown in the third drawing at the bottom of the page. It is made of crêpe in dark tones, the popular mustard among others, and the belt, which runs high up into a point at the back, is hand-embroidered. This embroidery is in soft rose and blue tones. Net lace trims the neck and sleeves, and when it loses its freshness, one of the many attractive chemisettes could easily be substituted for it. This frock is one of the prettiest of the models which make use of the smart long tunic. It is essentially a practical gown, for in addition to its being made of a material that is washable, the colorings are so dark that it could be worn for some time without the necessity of laundering.

THE GOWN OF TWO MATERIALS

Even less pretentious is the gown at the extreme right of the four sketches. It offers another evidence of the popularity of gowns combining two or more fabrics; it might, indeed, almost be said that a dress made entirely of one fabric is an exception this season. The skirt of this particular gown is of ratine in tan, blue, or white, and the white crêpe blouse



A moire tie emphasizes the crisp whiteness of this linen chemisette of which it is a part; \$1.45

is embroidered in a large conventional pattern of flowers in harmonizing tones. With the blue and the tan skirts, the waist has flowers of a combination of tan and blue, while in white the gown is made particularly smart by black and white flowers in the bodice—a combination which is suitable for second mourning. This is another frock that is easily tubbed and yet is in no way lacking in style. The materials in all of the frocks described are excellent, and the workmanship is worthy of them.

Sketched with this gown is a quaint little hat, tilted to one side as are so many models this season. It is of natural linen or string colored hemp, and the trimming consists of a facing and bows of brass colored velvet, and a further decoration of tiny bouquets of old-time flowers. A hat of this sort may be used with either washable or silk frocks and, also, with certain suits, such as the ruffled ones made of soft fabrics.

Neckwear has this season played a more important part than usual in the wardrobe, for most of the spring dresses are made with the open necks which require some sort of a chemisette or guimpe. An especially pretty imported organdy collar and chemisette has a soft fall of the material trimmed with narrow Irish lace beading and finished with a picot edge. A chemisette like the one described, which sells for \$2.95, can be laid

out flat when it is laundered. A supply of such collars with which to freshen serge or washable dresses is a great convenience.

A neck finishing which, although almost severely plain, is likely to be becoming to almost any one, is of organdy and has the flaring collar that is new this season. The revers are small and are made in one with the collar. Like the other collar described this one may be laundered flat. It is priced at \$1.25.

A charming collar and cuff set that would be appropriate for wear with either a serge or linen frock or suit is of sheer organdy, and is trimmed at the edge with a narrow, real Valenciennes lace that is daintiness itself. The collar is made with revers and sells for \$3.95.

An excellent chemisette for linen and serge dresses is illustrated in the sketch at the top of this page. It is of handkerchief linen, and a moire tie, as the drawing indicates, accompanies it.

TO ACCOMPANY THE TAILORED SUIT

Fashions in hand-bags have not changed very decidedly, but there are new shapes that are most attractive and do not involve an extravagant expenditure. Leather is in evidence again, which is as it should be, for silk bags have been in the ascendancy so long that a revival of leather is not only due, but welcome. The uppermost photograph at the top of page 114 is of a leather bag that displays the good points of smartness, practicality, and reasonableness in price. The leather is pin seal, the bag about five inches deep, the clasp of sterling silver, and the only trimming a silk tassel. The lining is silk moire, and there is a mirror and change-purse in the bag.

(Continued on page 114)



Pockets and broad belt add to the practical virtues of this white corduroy skirt for \$8.75; in golfine, \$10.75. Wash silk blouse, \$5.75



A gown of plain ratine combined with embroidered crêpe, for the spectator at outdoor events; \$26. White Tagal straw hat, \$5.95



Smart because of its fashionable long tunic, practical because made of dark toned, washable material, this crêpe gown is priced \$21.50



The two-material idea is very successful when ratine and embroidered crêpe are combined; \$12.50. Quaintly tilted hat, \$8.95

CORSETS WHICH IN ADJUSTING
THEMSELVES TO THE MODE OF
THE MORE ERECT POSTURE WHICH

HAS SUCCEEDED "THE SLOUCH"

ADOPT SOMEWHAT LONGER LINES

AND A HINT OF A CURVE

ALTHOUGH there is as yet no very decided change in the line of the new corsets, they are a bit more curved at the waist than recently. The more erect carriage of the figure which replaced the slouch at the Paris openings necessitates a trimmer figure, and as corsets are the foundation of dress, they naturally take the newer line. Of course, many of the present styles of dress demand, and are likely to continue to demand, the corsetless appearance, but the woman who dresses well and who pays the attention to her corsets which is their due, knows well that this does not mean that they need not fit. There has been an impression that, although some sort of a corset was required to give the "corsetless lines," almost any supple model would answer. This is an absolutely erroneous idea. Although the present corsets should be soft and supple they must not appear shapeless, and they require even more careful fitting than did the heavily boned models of former seasons. Not only excellent judgment, but com-

petent judgment is required to select the model to suit the individual figure, and it must be remembered that there are some figures which would be utterly impossible if allowed a "corsetless line."

Experience is proving that indiscriminate choice of corsets has led to undesirable development of the figure. The topless corset, for instance, has been known to increase the bust from two to four inches, when such enlargement was not at all desirable. The same result is noted through the hips or abdomen where the one-bone or two-bone model has been worn, when a model having a greater number of bones was required. This has led the more observant to choose the medium bust model made of light and supple, yet firm, materials. In many cases the fabrics, such as tricot, that do not give any support at the hips, have been discarded, and the promise for the next season is that the demand for these will continue to decrease in insistence.

(Continued on page 142)



To meet the requirements of the erect posture a corset of silk brocaded material boned enough to correct "the slouch" which fashion discarded with winter frocks, and unboned enough to give the coveted corsetless line. Peacocks preen themselves on the lace instep of the silk stockings, and orange blossoms and tiny "ears" of ribbon form unique rosettes for the white satin slippers. Slippers on this page from J. & J. Slater

A miracle of the looms is this new corset material almost unbelievably lace-like in appearance and yet firm in every fiber; the "soutien gorge" is of the same material. Cupids play the violin in the medallions of the silk stockings, and orange blossoms trim the satin, bridal slippers. Corsets from Irene

Proving that a word to the wise is sufficient the corsetières did not even let the spring grass grow under their feet before they fashioned a model with almost a curve at the waist-line and produced the foundation for Premet's long-lined tailor-made which promises to be the "nouveau" of the autumn



The L A D Y o f t h e G A R D E N

THE spring processional is nearly over here in my gardens by the Hudson, and outside along the post-road all the trees are feathery with their newly opened leaves, while the horse-chestnuts are in that early stage which is the height of their loveliness. Not yet is anything powdered with the dust that later will rise from the grind and whirr of the motors that go up and down all summer, touring this way and touring that. How surprised the people in them would be if they could see what I have behind my mass of beeches and poplars and my stolid Dutch house here on the edge of this busy old town!

Sometimes I feel sure that nice, garden-loving Dutch ghosts must help me in my plans—when things come out so beautifully, as they often do for me. And what would be more natural? I want, at any rate, to register thanks here and now to them—and especially to those who have guarded the rosemary edgings and the cup-and-saucer campanulas, and the wall-heliotrope from spoiling during the winter that at last is gone.

THE COLORS OF HEAVEN IN THE GARDEN

Everything has come through the winter without a bit of trouble, but, of course, everything that needed it was protected, and protected thoroughly and properly. Tully's native New England taught him long before he came to be my gardener that half-way measures in such a matter are of no avail.

The border of pink *campanula calycanthema*, for one thing, is not going to yawn anywhere, but will furnish our souls the most ravishing delight, when all along its length runs a rosy color forming divine harmony with the larkspur hybrids that are back against the wall. These latter are of the gold medal strain which we have raised from seed, and such heavenly blues tinged with the amethysts and pinks of sunset do not exist, I know, save in the heavens themselves and in these flowers. Tully cuts them back close to the ground when they have done blooming, digs bone-meal into the earth around them, and we have a second crop of flowers in an unbelievably short space of time. After this crop, he does the same again, and a third crop often comes to hearten us, so that we have larkspur from the third week in June until September—not continuously, to be sure, but at close intervals. Indeed, there are fugitive stalks here and there even between the main crops, for

Spring Flowers Show Winter Safely Past and Prophecy the Summer Blossoms That One by One Will Dominate the Garden—The Scientific Art of Growing Roses

(Note.—Under the title, "The Lady of the Garden," Vogue has been presenting a series of articles on garden lore. This present one is, for the time being, the last of these little essays, which written in a charmingly dilettante manner, nevertheless have contained a rich vein of practical advice, for the Lady of the Garden writes always as one who loves, and her old gardener talks as one who knows)



Such a sea of peonies makes it hard for a masculine mind to believe the garden will ever bring forth any other flowers

he is always careful never to cut away any little underneath shoots that may promise bloom.

The campanulas bloom through fully six weeks because Tully cuts off the individual flowers the instant they fade, and sometimes they send up a new set of flower-stalks, although we can not count on their always doing so. My one grievance against the canterbury-bells, however, is that there must be a per-

petual crop of seedlings coming along each year to furnish summer-after-next with bloom—for the pesky things are biennials. Biennials are my particular *bête noire*; all through a whole year they take up time and room and then are gone forever the instant they finish blossoming.

Even thinking about them is so irritating that when I do, I nearly always reach the point of forswearing them al-

together, but just in time I remember the glow of delight that these bellflowers bring to me and my garden, year after year, and I know I could not do without them. Of course, the great chimney-bellflower and coventry-bells are not in this provoking class; and I should never have any but those if it were not for the color of the biennial forms in which alone there is the lovely transparent pink.

Foxgloves are another of this wretched species, at least some of them are, but these seed themselves so obligingly and come up so plentifully that their being biennial creates little trouble. I am very fond of the wooly, ghostly-gray kinds which are truly perennials, and many of them are clustered in bays of the shrubbery, as well as lined up against the flower-garden wall.

TO EACH FLOWER A DAY OF TRIUMPH

The flower-garden is not very large, and the number of kinds of flowers that it holds is really limited—to have many of a kind is the first and great commandment in my garden decalogue. Long ago, I found out that satisfying effects depend upon masses rather than upon flowers as flowers; that is, no flower, however beautiful it may be, is imposing enough by itself to produce a garden effect; to do that, it must be many times repeated. It takes a score or more of anything to make a good dab of color out of doors, and impress the perfection of a flower's form and poise and character upon people who look over—or overlook—a garden.

Into my flower-garden I decided, therefore, when it was being made, to admit only a few of the things I love the best, and then to arrange the planting so that each of these should in turn dominate the entire space. This is how it is that my canterbury-bells and larkspurs in combination are famous and bring people from good distances to see them when they are at their height of bloom; that the foxgloves are almost alone for their short season; that the phlox dominates all the rest during the days of its special sway; that the hollyhocks command the entire attention when their "act is on"; that the iris and peonies now and well on towards the end of July, and the hardy chrysanthemums at summer's end, and the Japanese anemones in September, and the veronicas and the Italian alkanet each in its turn marks an epoch of bloom.

(Continued on page 116)



When the blossoms of the "rosa rugosa" cease, this Japanese bush is brilliant with bright red hips



With ferns filling them in about their stalks, Lady Gays clamber so merrily over the trellis that when one enters the rose-garden one can remember nothing about the earth except that it bears roses



In the crested moss-rose, blossom and bud rival each other in loveliness of form and color



The requirements of the young girl of eight or ten set very definite boundaries for a frock, but this one keeps well within them all. It is particularly effective in all white or in tan, but it is made in linen of almost any color. Its style suggests the coat-dress model of the costume next it. The heavy embroidery, strengthening the edges and serving as the only ornament, simplifies the question of laundering, and the long, loose lines allow for a summer's growth

The more youthful its wearer the more quaint an old-fashioned gown becomes. This ruffled party frock, a Jeanne Hallée model, for a girl of sixteen, is of white organdy as suggestive of olden days as is the design of the dress. The low, round neck dropping off the shoulders in early nineteenth century fashion is filled in by a gathered tucker, which with the sleeves and organdy ruffles of the skirt is edged with Valenciennes lace. Rosebuds set side by side form all there is of belt between the baby waist and the skirt. Models from Best & Co.

The similarity in the costumes of very little boys and girls is noticed in this coat-dress designed for girls from eight to fourteen years. This novel frock is proving a happy conception because, for one thing, it affords a degree of warmth which often does away with the necessity of a jacket. It is made in linens of various colors with contrasting collar and cuffs. In blue linen with tan collar and cuffs it is very pretty and would launder well

It is difficult for a gown to equal in daintiness a girl of sixteen, but this summer one of silk crêpe scattered with pink flowers succeeds in doing it. It is a copy of a French model frock—a charming adaptation of a grown-up style. For the upper part of the bodice and the sleeves, it has a section of white crêpe, and for the vest, rolling collar, and cuffs, sheerest lawn. The little buttons are flower covered to make the charm of the costume quite complete

For the curtsying dances of children when skirts are spread in fan-like fashion, the accordion-plaited frock is pretty beyond all others. In this model for a child of eight, pointed lace adds to the dainty ripple of chiffon cloth about the knees. An added crispness is given the plaits by a band of blue taffeta which also forms the quilled bolero jacket over the baby waist. Falling from high in the back to low in the front the sash-ends tie in a loose knot

PRACTICAL FROCKS FOR THE LONG PLAYTIME
OF SUMMER DAYS—AND FOR SPECIAL OCCASIONS
FROCKS OF A DAINTINESS EQUAL TO YOUTH'S OWN



The severely formal garden with its rectangular plots of turf and its closely cropped, small trees is separated from the natural beauty of the woodland by an icy-covered wall, above which are seen the picturesque, English cottage roofs of the farm buildings



That phase of Tudor decoration known as Elizabethan rules in the living-room with its square paneling, leaded panes, and the long, arched table of a style which originally came from Italy but which developed the extraordinary bulb-leg in the England of Elizabeth



A great, hooded fireplace which follows the general lines of the paneling, is a decorative feature of the library. This room is distinguished as a fine example of the late Tudor style by the elaborately decorated ceiling, the frieze of Renaissance design, and the paneling which adopts the applied moldings which attained their greatest popularity in Jacobean times

AN AMERICAN HOME *in* TUDOR STYLE

Notable among Those Estates Which Make of Long Island a Summer-long Series of Flowering Gardens Is Northwood, the Schiff Country Residence

THE beauty of the North Shore of Long Island has tempted many to build there great country homes which have made a garden spot of this part of the island. About Roslyn, Glen Cove, Port Washington, and Locust Valley, within an hour's ride of New York City, are the estates of many well-known New York families whose country homes rival the rural estates of England and the villas of Italy. One of the handsomest of these estates is that of Mr. Mortimer L. Schiff.

This estate, located not far from Oyster Bay, is called "Northwood," and justifies its name by covering a large tract of woodland as well as the meadows and broad fields where much of the produce required upon this extensive country place is grown. The residence itself is far from the highway and is approached by drives which wind through wood and vale to end in a wide, open curve before the quaint façade.

TIMBERED HOUSE IN FORMAL GARDEN

Built upon a low hill, the house overlooks a panorama of unusual natural beauty. Close at hand is the varied green of the forest, and upon one side is unfolded a far-reaching view across a great, formal garden enclosed by ivy-covered walls and arranged with brilliant parterres of old-fashioned flowers. Marble benches and statuary and closely cropped shrubbery and hedges adorn the terraces and enclose stretches of velvet lawn. Beyond the walls of the formal garden appear the picturesque farm buildings of the estate. In another direction the outlook is across the blue waters of Long Island Sound to the Connecticut shore, vague through the haze in the distance.

Northwood House, set within these beautiful surroundings, is broad, low, and rambling, and, like many of the country homes of England, has been added to at different times. Its plan is the result of gradual growth which has been directed by good taste and a careful consideration of the value of consistent designing. The house, of which Mr. C. P. H. Gilbert was the architect, is built in the Tudor style. The main story is of brick and stone, and with this is combined the half-timbering which was popular during the sixteenth century, as well as earlier.

WITHIN THE HOUSE

The great entrance hall from which the main stairway ascends, opens into a library, a morning-room, and a great living-room. These rooms are paneled to the ceiling with oak. Both the paneling and the richly decorated ceilings are in the late Tudor style, at the period of the transition to the Jacobean. French windows open upon terraces or directly upon the lawn, and to make pleasant and hospitable the cool evenings of summer, wide divans and chairs may be drawn up before crackling logs in the great fireplace.



Built as were the houses of Tudor England, from which its plan is derived, the half-timbered house, long, low, and many-gabled, has grown about its formal garden by gradual and consistent addition



Over long terraces and the wooded slopes which justify its name, Northwood House looks out to the blue waters of Long Island Sound with the low-lying shores of Connecticut dimly visible in the distance

NO LONGER "EN MASSE," TO BE SURE, BUT IN
SMALLER GROUPS, SOCIETY CONTINUES THE TRA-
DITION OF ITS FIFTH AVENUE "EASTER PARADE"



*Mrs. Oliver Harriman, a patron-
ess of many spring dancing clubs*

Photographs
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and Paul
Thompson



*Mr. and Mrs. Frederic Kernochan were notable
figures in the Easter parade. Mrs. Kernochan
was Miss Elsie Howland of New York*



*Miss Angelica Brown, prominent in
many of this season's social events*



*Mr. Clarence H. Mackay is accompanied by his
young daughter Katherine, whose debut is yet an
event of the future*



*Mrs. Vanderbilt, whose daugh-
ter, Countess Széchenyi, re-
cently visited her*



*Miss Catherine Hamersley, daughter of the late
Mr. J. H. Hamersley, walking with her fiance, Mr.
Samuel N. Hinckley*



The engagement of Miss Julia Robbins, daughter of Mr. Julian W. Robbins, to Mr. Lydig Hoyt, son of Mr. Gerald Hoyt, has recently been announced



None too well pleased with the photographer's interruption was Miss Alice Széchenyi (at the left), who with her sister Cornelia and her baby sister Gladys was snapped just before the Mauretania sailed away with them on April 7



Miss Marie Tailer, daughter of Mr. J. Lee Tailer, and Miss Louise Trevor, who made a charming "Sylvia" in the operetta of that name



SOCIETY BRAVING THE UN-

CERTAINTIES OF A SHOWERY

SPRING SUNDAY IN NEW YORK

—CHILDREN BEING CHILDREN

The gaiety of Miss Mimi Scott, daughter of Mrs. George S. Scott, was evidently unchecked by the vicissitudes of April weather

Miss Muriel Astor takes advantage of the early days of spring and enjoys a skate on the paths of Central Park, New York



S E E N o n t h e S T A G E

THE great success of Miss Margaret Anglin's revival of "Lady Windermere's Fan" is one of the most interesting phenomena of the recent theatre season. This production was originally scheduled for two weeks only, but before the first performance was over, the notice of limitation was withdrawn, and the next day the house was beginning to be sold out three weeks in advance.

It may safely be assumed that not more than the ten per cent. of the patrons of this play were attracted to it by the fame of Oscar Wilde. An author's name has little advertising value in the American theatre, and there is, if anything, a prejudice against plots that were written in what is now superciliously called "the Victorian period." It was evident from the attitude of the auditors on the second night that very few of them had seen or read the play. They did not seem to anticipate any of the famous epigrams, nor even to foresee the conduct of the plot. Evidently they had come, not to renew an old experience, but to enjoy a new one, and they measured the play against the latest "novelty," without regard for the reputation which it has inherited from past performances.

Furthermore, it may also be assumed that not more than ten per cent. of the spectators appreciated

The Famous Epigrams of Oscar Wilde Come to Life Again, Another Imitation Sardou Baron Is Murdered and Clyde Fitch's "The Truth" Makes a Delayed, Deserved Success

By CLAYTON HAMILTON



Charlotte Ives and Eugene O'Brien in "The Woman Killed with Kindness," wisely chosen for revival by the Stage Society, but less wisely staged

the fact that Miss Anglin's own enactment of the part of Mrs. Erlynne was the most simple and natural that has ever been seen on any stage. This rôle is "stogy" in design and rhetorical in writing, but Miss Anglin, by subtly transposing the key of the traditional performance, made it seem human and real. The enjoyment of the audience was evidently influenced by the fact that nearly all the parts were admirably played by the members of Miss Anglin's well-selected company; but, when all is said, it was not the acting of Miss Anglin and her company that drew such crowds of people to the theatre, any more than it was the literary reputation of the author. How, then, are we to account for the fact that "Lady Windermere's Fan" scored one of the few great successes in a season of innumerable failures?

This question is not difficult to answer. The piece succeeded because it was a good play. It is not necessary to seek for any other reason. Comparatively few good plays have been produced in New York during this disappointing and disastrous season of 1913-1914. The public has been starved for lack of good dramatic entertainment. Consequently, when "Lady Windermere's Fan" (which was new to nine tenths of the spectators) held them in suspense for two hours and kept them laughing by the brilliance of its dialogue,

the news was spontaneously spread about New York by the unaccountable and irresistible telepathy of theatre-goers, that here was at last a "good show." Nobody had seen a "good show" for weeks and weeks, and Oscar Wilde received the benefit of this reaction. "The Second Mrs. Tanqueray," or "Mrs. Dane's Defence" would have scored a similar success if Miss Anglin had elected to revive either of them at this psychological moment of sterility.

"LADY WINDERMERE'S FAN"

"LADY WINDERMERE'S FAN" is just as interesting in the theatre to-day as it was when it was first produced in London in 1892, and from this fact many inferences may be drawn. First of all, an important point to be considered is that the reason why this play seems less "old-fashioned" at the present time than Bernard Shaw's "The Philanderer," which was written a year later, is that Mr. Shaw was seeking for originality and novelty whereas Oscar Wilde was contented to accept and to embroider the traditional type of drama that stood ready to his hand. As was stated in these pages at the time when "The Philanderer" was first presented in New York, there is nothing that so quickly loses novelty as novelty, and the only things that can never grow old are

those things that have never been new. Consider, for example, the situation at the climax of "Lady Windermere's Fan." Two women are concealed at midnight in the rooms of a man of evil reputation. One of them has come there with a guilty intention, and the second has come for the purpose of rescuing the first. The innocent woman makes her presence publicly known, and therefore sacrifices her own reputation, so that the other woman may escape before her presence can be discovered.

This is always an effective situation in the theatre. Since 1892 it has been employed in innumerable plays. A recent example is "The Chorus Lady," in the third act of which this pattern is repeated in every essential detail; yet not one spectator in every hundred who are now applauding "Lady Windermere's Fan" remembers and realizes that he applauded this same situation in "The Chorus Lady," only a few years ago. It is even conceivable that Mr. James Forbes may never have seen or read Oscar Wilde's play before he wrote the third act of "The Chorus Lady." At any rate, this traditional pattern had been employed more frequently before 1892 than all playwrights have been able to employ it since; and in staking his climactic effect upon his cleverness in



In the hurrying, headlong farce, "A Pair of Sixes," Miss Ann Murdock defeats the lawyer of the piece at his own game



The time, the play, and Margaret Anglin give the famous epigrams of "Lady Windermere's Fan" a new lease on life



"The Midnight Girl" has come and will go the way of other musical comedies, but Miss Margaret Romaine who came with it has certainly come to stay



Sincere in purpose and dexterous in execution, "The Truth," with Grace George as the prevaricating wife, makes a New York success five years after its author's death

embroidering traditional material, Oscar Wilde insured his play against the quick oblivion that overtakes most playwrights who reject tradition to follow the ignis fatuus of novelty.

It seems scarcely an exaggeration to state that the main reason why "Lady Windermere's Fan" has retained its interest for over twenty years is that its merits are merely technical. In this age, when old orders of ideas so soon yield place to new, effective craftsmanship is likely to live longer than originality of content. This play is a work of artifice rather than a work of art. The test of a work of art is that it shall represent life faithfully in order to interpret it truly, but "Lady Windermere's Fan" offers no interpretation of life, nor even a truthful representation of it. As Mr. William Archer has pointed out, in commenting on the very effective curtain-fall of the first act, "There is no plausible excuse for Lord Windermere's obstinacy in forcing Mrs. Erlynne upon his wife, and risking a violent scandal in order to postpone an explanation which he must know to be ultimately inevitable." In actual life, Lord Windermere would have behaved differently—and there would have been no play. But Oscar Wilde, with the engaging frankness of the clever craftsman, set out to make a play, and accepted the traditional pattern of theatrical artifice without attempting to subtract from its immediate effectiveness by transforming it into art.

THEATRICAL ARTIFICE

It may seem to many, on first thought, that we are treading on dangerous ground when we acknowledge that theatrical artifice is likely to live longer than that immeasurably more rare achievement which is dignified with the name of dramatic art, which is the expression of



"Panthea," in which like another Tosca Mme. Olga Petrova kills off another imitation Sardou Baron, has been chosen as a vehicle to transfer this actress from vaudeville to the drama

ideas, is undeniably a greater thing than artifice, which is an exercise of craftsmanship; but though art often dies with the ideas that it expresses, the exercise of artifice remains perennially entertaining.

For students of theatrical artifice, "Lady Windermere's Fan" still offers one of the most instructive object-lessons that are provided by the modern drama. There is not a situation in the play which was new in 1892; and there is not a situation which has not been made to seem new in 1914 by the author's technical dexterity. Consider, for example, the amazing manipulation of suspense which is exemplified in this drama. Was any entrance ever worked up more effectively than the first entrance of Mrs. Erlynne? Mr. Archer has recorded that, at the initial performance in 1892, a five-pound note would not have bribed him to leave the theatre without assisting at Lady Windermere's reception in the second act; and, when the name of Mrs. Erlynne is announced at this reception, the New York audience of 1914 still holds its breath—in hushed anticipation of what is destined not to happen.

WILDE CHANGES HIS MIND

At the first performance of this play, Oscar Wilde deliberately attempted to withhold from the audience the secret of the relationship between Lady Windermere and Mrs. Erlynne until the plot was more than half completed. It is evident from this fact that he was striving for an elaboration of suspense which had not formerly been attempted in the theatre. But, after the first night, he yielded to the opinion of Sir George Alexander and many others of his friends that (to quote his own words) "the psychological interest of the second act (Continued on page 138)

THE VOGUE PATTERN SERVICE

Dance Frocks and an Afternoon Frock
Which Meet the Demands of the New Silhouette with Long, Full, Flaring Tunics

The patterns on this page are priced 50 cents each for waist or skirt, or \$1 for complete costume; sizes, 34 to 40 inch bust measure. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York



Nos. 2593/11-2594/11

A model which assumes that should a bodice be tight in front it may be unrestrained in the back

THE mere mention of lace and net is almost sufficient to conjure up the picture of a summer dance frock, and the new mode of the long tunic seems almost made to encourage the use of such materials. The almost-all-lace frock sketched at the right, Nos. 2589/11-2590/11, appeals especially to the amateur dress-maker because lace flouncing such as forms the skirt comes all ready to hang over the underskirt. The severity of the

straight up and down underskirt is broken by a net tunic which puffs slightly over a restraining satin sash. The bodice shows the deep shoulder drapery which is a feature of many imported models. Nos. 2593/11-2594/11 make up charmingly in apricot taffeta over a narrow, straight skirt of deep cream lace or, on the other hand, with a full lace flounce over a straight taffeta skirt. A bit of old-blue taffeta might face the hooded point at the back of the bodice.



Nos. 2589/11-2590/11

Lace flouncings made ready to her hand in the shops encourage the novice to make this frock



Nos. 2475/11-2476/11

One may dare the puffed line at the sides and back if the front is straight from waist to ankles



Nos. 2504/11-2505/11

Raglan sleeve and trim, tailored skirt suggest the use of the much favored blue serge of the spring



Nos. 2623/11-2624/11

The new silhouette! Tight at the top, fullest just below the knees, and tight again at the ankles



Nos. 2494/11-2495/11

Soft materials of the season fashion a puffed tunic without detracting from the wearer's height



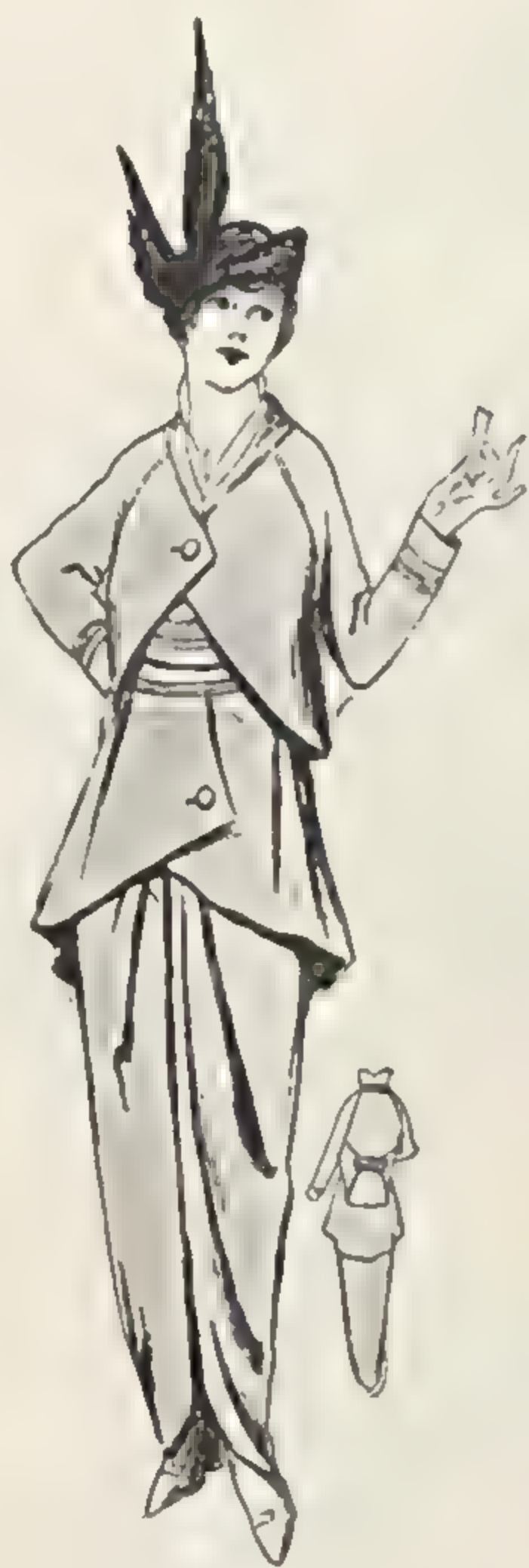
Nos. 2574/11-2575/11
Black satin and gabardine, half and half combine forces to form the overskirt of the

Directions and material requirements come with each pattern

PATTERNS for WARM WEATHER COSTUMES



Nos. 2559/11-2560/11
Pattern for coatee included with the kimono waist pattern



Nos. 2473/11-2474/11
Conservatism and smartness are attained in this suit pattern



Nos. 2487/11-2488/11
Straight seams make a good design for washable materials



Nos. 2567/11-2568/11
Tailored skirt and shirt mark this suit for the sportswoman

Patterns for the designs shown on this page, sizes 34 to 40 bust measure, cost 50 cents each for coat, waist, or skirt, except No. 2559/11, with which both the waist and coatee pattern are included for 50 cents. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York

IF worn with a blouse and skirt a short coatee of silk or crêpe completes a practical warm weather costume for the street. Such a costume is shown in Nos. 2559/11-2560/11, the coatee of which might appropriately be worn over a lingerie frock as well as with a waist and skirt like the one illustrated. The Paquin collar sketched second in pattern No. 2588/11 is much admired; when made of white organdy Paquin finishes it with narrow black soutache braid. The plaited collar, a pattern of which is also included in No. 2588/11, is especially effective made of net or organdy and finished with a picot edge. The rolled collar with the tiny revers also shown is best developed in handkerchief linen and worn with a black moire tie.



No. 2570/11
Three points of excellence: well designed, easily made, requires little material



No. 2588/11
Four in one collar pattern for 50 cents



No. 2569/11
No number of strenuous tubbings will effect the fit of a straight cut sports skirt



No. 2373/11
This pattern might be developed in colored handkerchief linen with collar and cuffs of white linen



No. 2519/11
An easily adjusted underbodice like the one shown here is half the serviceableness of a blouse



No. 2556/11
Unity of costume may be attained by introducing the material of the skirt or suit on a lace blouse



No. 2483/11
As a foil for its severity this blouse may be made of bright colored and white handkerchief linen



No. 2484/11
Copied line for line from a favored French model is the pattern for this plaited, tailored blouse

Directions and material requirements come with each pattern



No. 2532/11

Sizes, 4 to 8 years. Originality in a collar with sash-ends knotted like the belt

ORIGINALITY is so often marred by bad taste that good taste will often have none of it. When originality, however, is shown as in No. 2612/11 it is quickly appreciated. In this model the half belt, which is the only trimming, may be fastened in the back or in front, and the whole coat has a jaunty swing that is given entirely by clever cutting.



No. 2535/11

Sizes, 6 to 12 years

No. 2534/11

Sizes, 4 to 8 years

CHILDREN'S CLOTHES THAT SOLVE THE PROBLEMS OF ORIGINALITY WITHOUT THE SACRIFICE OF UTILITY AND GOOD TASTE

The patterns shown on this page cost 50 cents each. Sizes are stated under pictures. Order from The Vogue Pattern Service, 443 Fourth Avenue, corner 30th Street, New York City



No. 2612/11

Sizes, 2 to 12 years. Half a reversible belt may be worn either in front or back

Among the numerous materials that may be suggested for the development of both this coat and of coat No. 2532/11 some of the oriental silk suitings are extremely good. As they stand cleaning, and, in some cases, tubbing, they are serviceable as well as pretty, and serviceability is a quality in materials for children's frocks or coats that it is well to consider carefully.



No. 2562/11
Sizes, 2 to 8 years

No. 2460/11
Sizes, 2 to 8 years

A suit with kimono sleeves combines quaintness with serviceability

A plaitless model with set-in sleeves for the small boy's suit



No. 2576/11
Sizes, 6 to 12 years

Introducing the plaid so smart now and always becoming to the child



No. 2420/11
Sizes, 6 to 12 years

No. 2377/11
Sizes, 8 to 16 years

Striped gingham might prettily fashion this dress for summer wear

A two-material variation of the favorite middy blouse play frock

Directions and material requirements come with each pattern



No. 2581/11
A one-piece brassière, with a few scallops, a tuck or two, and one button



No. 2526/11 No. 2527/11 No. 2528/11
Summer negligees of lacy, cool materials



No. 2587/11
There is quaint charm in the prolonged surplice collar which forms sash-ends



No. 2583/11
Brassière with fitted bust sections

THE brassière has become an indispensable aid in achieving the present-day silhouette. Upon this garment devolves the duty of supplying sufficient restraint to keep the figure trim, without giving the least effect of stiffness. No. 2581/11 is well suited to the figure of 36 or 38 bust measure. It may be made of handkerchief linen or silk tricot; the latter material is much used because of its remarkable wearing quality. No. 2582/11 is a brassière for a figure of 38 or 40 inch bust measure. It is cut in three pieces with underarm seams, crosses surplice fashion in the front, and fastens in the back with two buttons and loops. Many brassières which reached just below the bust were sent over by Parisian designers this spring. It is such a model that is shown in No. 2583/11. This is cut in five pieces and is made over a fitted bust section. It is especially designed to wear with a low gown. Elastic bands are slipped through ribbon casing, and fit tight enough to eliminate the necessity of shoulder-straps. If made of satin wash ribbon and crêpe de Chine, this is an extremely dainty bit of apparel, and may be tubbed.

Patterns for the designs of lingerie shown on this page cost 50 cents each, and for the full-length negligees, \$1 each. Sizes, 34 to 40 inch bust. Order from The Vogue Pattern Service, 443 Fourth Ave., cor. 30th St., N.Y.



No. 2582/11
Best in silk tricot for a large figure



No. 1904/11
Elaborate enough to be worn over, yet sufficiently flat to be worn under, a corset



No. 2218/11
A cool combination of lace and linen is made without a wrinkle anywhere



No. 2523/11
The envelope chemise held with ribbon straps is simple and yet novel



No. 2525/11
This dainty yet laceless nightgown has ribbon under shirred bands of the material



No. 2010/11
Easy to make is a combination which, by way of novelty, fastens in the back



No. 2586/11
A French combination in four pieces—without lace, without ruffles, and new

Directions and material requirements come with each pattern

SUITS of the SEA and the SEASON



No. 2600/11

A suit of cravenetted mohair and soutache braid is pretty and practical



No. 2605/11

Dull, Roman-striped taffeta is effective in tunic and surplice waist



No. 2607/11

Well suited to a brilliant background of white sands and sea is a blue taffeta suit gaily paneled with Roman-striped silk



No. 2606/11

She who swims will appreciate the serviceability of such a suit as this



No. 2604/11

Cedar green moire antique and ivory satin form a good color scheme

Patterns of the bathing suits illustrated on this page, in sizes 34 to 40 bust measure, cost \$1 each. In sizes other than those quoted the price is \$2 each. Order from Vogue Pattern Service, 443 Fourth Avenue, corner Thirtieth Street, New York

NO costume needs greater care and attention to detail than the bathing costume. The choice of material is of first importance, and should be governed by its wearing qualities and its appearance when wet. As satin looks well even after it has been in the water it has long been a favorite, but for a suit that is to last throughout a season of hard wear nothing can compete with cravenetted mohair. If taffeta or moire is chosen, an excellent quality should be bought, for the inferior qualities are extremely unsatisfactory. Whenever it is possible,

bone or pearl buttons sewed on with linen thread should be used, as they will dispense with the annoyance of rusted hooks that refuse to fasten. The turban, the girdle, and the tie may be of gay colored silk to give to the suit a becoming color contrast, or this effect may be gained by the brilliantly colored, rubber caps and girdles which are being shown in the shops. The girdles are high-boned, and finished at the side with rubber-fringed sash-ends. Sandals may match the color of the girdle and cap, but unless the feet and ankles are small, black slippers will be more attractive.



No. 2601/11

A long sleeved bathing suit that follows fashion's latest decrees in a waist with Eton jacket and a vest



No. 2605/11

A pennant-like panel enhances the effect of slenderness gained by long, unbroken lines and striped material



No. 2585/11

A cap copied from a Parisian motor bonnet, a draped model fastened by loops and a button, and a tam-o'-shanter tied bandana-wise



No. 2603/11

The woman with a slender figure may indulge in this graceful model with a full plaited skirt



No. 2602/11

She who wishes to appear slender may well adopt this suit with a long diagonal opening in front

Directions and material requirements come with each pattern



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No. 13—"Parfait" Souplesse Corsets, minuet model, made of especially woven tricot, one bone on each side, very low top, long hips and back. Sizes 20 to 28. **7.75**

No. 15—"Parfait" Souplesse Corsets, laced front, made of all elastic, in pink, very low top, long hips and back. Sizes 20 to 28. **8.75**

No. 17—"Parfait" Souplesse Corsets, new boneless model, made of fine mercerized batiste, in white or flesh, for slender figures, low top, long hips and back; tailored finish at top with band of figured grenadine. Sizes 20 to 28. **5.00**

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WHISPERS to the BRIDE

THE word "trousseau," especially the frilly part of it, conjures up, to a New York bride or to any bride, the loveliest things in the world, and also the most costly. And yet the loveliness need not be so expensive if time and common sense are grasped firmly by the forelock. For instance, if a girl is to be a May or a June bride her Christmas gifts may lay the foundation of the trousseau. The days are gone when one politely professed ignorance of what would be acceptable as Christmas gifts. Now universal satisfaction results from saying very frankly that one prefers a plate glass top for a mahogany dressing-table, to a real lace tea cozy or a mother-of-pearl fan.

THE BEGINNING OF THE TROUSSEAU

So let the bride-to-be receive at Christmas silk shirts, pretty lingerie, boudoir caps, and the like. Then let her rise early on the second day of January to attend the white sales where combinations, petticoats, nightgowns, and corsets can be bought for one third of their usual prices. The rest of the lingerie and many other things will come either as engagement presents or by watching for sales.

Now to be more specific. It is best to buy Italian silk shirts, because they are infinitely prettier and far more serviceable than the cheaper, ribbed varieties. By purchasing a few plain ones for \$1.50 each, some white embroidery floss, and some real Cluny lace medallions, shirts can be evolved at a reasonable expenditure that would cost \$4 or \$5 each in the shops.

Then, upon the corsets bought in January for \$2 each, say one of white and one of flesh colored cotton brocade—at this price remarkably well-cut and well-made corsets were actually obtained last January—a little time and a very little money can be spent to a great advantage. From both the cheap lace which bands the tops should be removed and the tops bound, the white one with two-and-one-half-inch-deep white moire ribbon that may end in a pump bow in front, and the pale pink one with equally pale pink moire ribbon of the same depth as the white, but veiled with a shirred puffing of white net which can be bought by the yard in narrow widths. This shirred puffing of net, by the way, is the very latest trimming for lingerie.

The front of the pink corset may be clasped under a fancy bow and a cluster of pink silk roses, and a little sachet pad may be pinned inside each corset top. Silk laces at 40 cents a pair should by all means be substituted for the cheap cotton ones which accompany the corsets. The garters should be covered with shirred pink or white moire ribbon a little wider than the garter itself and finished with a butterfly bow sewed on near the fastener. These trimmings cost about \$1 for each corset, yet a corset finished in this way would be rather high priced in the shops.

By the girl with a limited income mules are generally looked upon as an enviable extravagance, so, of course, a pair of these must be joyfully added to

the trousseau. A pair of pale satin ones, perfectly plain, can be purchased for \$3, and they may be made worth \$5 by the addition of rosettes of matching chiffon and by dotting the mule with gold or rhinestone beads. Gold or silver cord to harmonize with the beads may be used to outline the edge of each mule.

RAGLAN SLEEVES

In the middle of this page is an illustration of a French nightgown with the smart raglan sleeve. Such a gown may form the prototype for several pieces of lingerie, and a pattern of it will be cut to order by Vogue at the special price of \$1. For instance, a white crêpe de Chine nightgown may be made with the short raglan sleeves entirely of cream lace joined to the plain body by entredeux—a decidedly worth while detail. The neck may be cut lower than shown here, and it may be round or square, and finished with cream lace ruffling bought by the yard, or with an inch-wide band of white fox or ermine which may be already in one's possession. The coney (rabbit), or swansdown which can be bought by the yard at a reasonable price, could be effectively used as a neck finish.

From this pattern may also be made a colored crêpe de Chine negligee, a *saut-de-lit*, the French call it. In this case rich cream lace may be introduced in the same way as the ruffling on the nightgown, but the neck should be cut higher (as in the sketch, in fact), and the negligee should be slit down the front and fastened with three small, matching frogs. A more elaborate robe could be made by embroidering button-holes at the height of the Empire waistline and running ribbon, or silk or gold cord through them as shown in the illustration.

This pattern is really a most economical purchase because several different effects can be obtained from it. Simple nightgowns may be made after this model entirely of nainsook with entredeux to mark the sleeve seams, and with pretty, washable, hemstitched batiste ruffling to edge the neck and the short sleeves as shown in the sketch. And, by the way, if much lingerie is to be made at home the nainsook should be bought by the piece of ten or a dozen yards.

EVOLVING A SUMMER FROCK

Bordered materials—wash voile, crêpe, crepon, batiste—are almost always on sale in the shops. These make wonderfully attractive summer dresses at a surprisingly small expenditure. The material is generally forty-five inches wide, and for a skirt two yards around it may be simply gathered to a piece of belting the size of the waist. The belting may then be fastened to a fitted lawn lining. The bordered section of the material should be draped over each shoulder from the neck to the elbow—thus the sleeve is formed—crossed in front in surplice fashion, and drawn almost straight in the back to allow for the closing. A sash of some matching or effectively contrasting color should be chosen—and behold, the dress is made!



The smart raglan sleeve of the season adapted to lingerie

GIMBEL SUMMER FURNISHINGS

A—Settee of Brown Reed, \$16. 48 in. long; 20 in. deep.

B—Table of Brown Reed, \$11. With quartered oak top and shelf, 24 x 28 in.; height, 30 in.

C—Brown Reed Rocker, \$8. Height of back from seat, 18 in.; seat, 19 in. deep.

D—Flower Basket of Brown Reed, \$3.75. 29 in. high; diameter of top, 10 in.

E—English Garden Basket, \$7.50. Fitted with flower scissors, trowel, grass shear, weed hook, hand fork and pruning shear.

F—Women's Hedge Shears, \$1.

G—Wicker Boudoir Lamp, \$5. 16 in. high; shade lined with cretonne, pull chain socket, silk cord and attachment plug.

H—Carved Wood Floor Lamp, \$24. 16 in. Old

ivory finish, 6 ft. high; 22 in. cretonne shade with fringe; 3 light pull chain socket.

I—English Porcelain Dinner Service, \$27. 100 pieces; design in lovely bright colors.

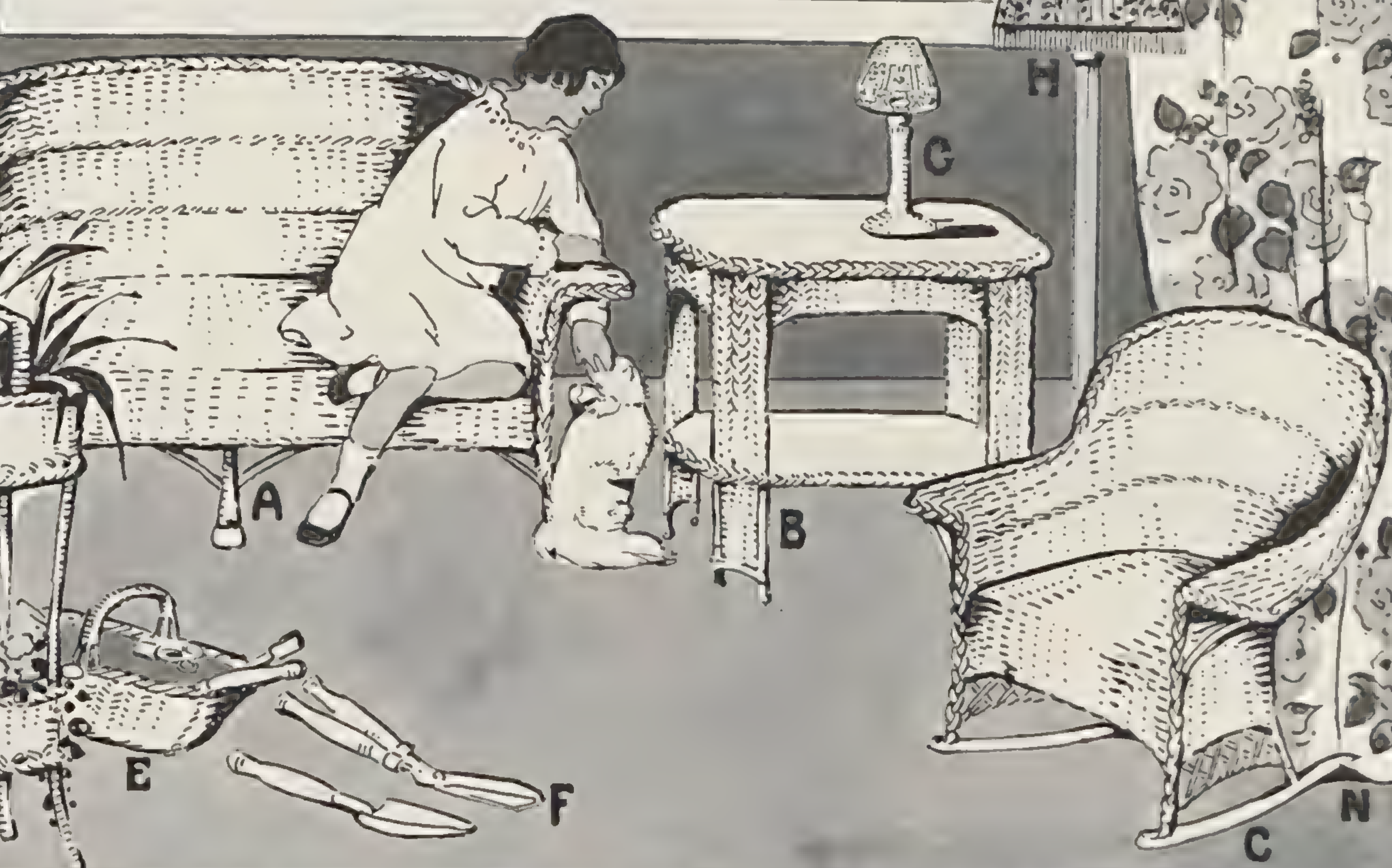
J—Porcelain Dinner Service, \$23. 100 pieces. Blue border decoration with gold line edge.

K—100-piece Service, \$11.75. With the famous Blue Willow decoration.

L—"Priscilla" Candlestick, \$2. Brass base, engraved glass globe; 12 in. high.

M—100-piece Service, \$57.50. With old Derby decoration known as the Chelsea Bird.

N—Fountainbleau Cretonne 36 in. Taffetonne, 35c. yd.; 36-in. Milan cloth, 40c. yd.; 40-in. linen-effect homespun, 60c. yd.; 6 colors in each cloth.



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A CROSS-SECTION of SENTIMENT

(Continued from page 44)

style as well. This work is, for its own time, neither the self-conscious literature of the cultivated nor the bathos of the vulgar. It is good average popular poetry, not notably high or low of brow: the counterpart of "The Rosary" and "Oh, Promise Me." Yet to our taste it sounds at once theatric and sentimental, absurdly literary and absurdly bathetic. Here is a profuse, unblushing, emotional frankness together with a romantic magniloquence of expression: a clothing of naked feeling in decorative phrase; a rhetorical declamation of things we simply leave unsaid. "Sentimental" is our natural term for the thing; but sentimentality is only our contemptuous name for a passion which we do not share. That is not what the word means; but it is what we mean by it. We emotionalize about force and mystery and unrest, rather than pathos and devotion; and that feeling which would be artificial in ourselves, how should others feel sincerely?

"Songs were never sweet to hear,
Skies were never blue,
Life was not complete, my dear,
Until I met you—"

That is sentimental enough, if you will, but it is our kind of sentiment.

VICTORIAN TEARS AND LAUGHTER

Through all Victorian songs, as "In the Gloaming, O, My Darling," runs a haunting note of woefulness. The Victorians liked it, somehow, and Shelley prophesied truly the whole period that was to follow him, when he said, "Our sweetest songs are those that tell of saddest thought."

There is always an intimacy in sorrow, precisely because it demands sympathy to save it from the blush, and the Victorians enjoyed sympathy without any tincture of our ironical distrust. Publicity had not become for them the leering argus that it is for us, and they wore their hearts upon their sleeves without our instant apprehension of having them pecked to pieces by a flock of sardonic daws.

But if these folk made sentimentality fashionable and were wont to bathe in the esthetics of lamentation, they could no less laugh heartily. And by an interesting paradox, we find an almost unanimous merriment in the lyric reflection of a body of folk who suffered much, whereas the fortunate turned to pathos for a pastime. The age just past is already proverbial for domesticity, a time of comfortable homes and happy lovers, and we have just noticed what their love-songs were. There was never,

on the other hand, a harder life than the life of the sailor, with its long bitterness of toil and danger, its brief and brutal gaieties, yet the old sea songs are one shout of vigorous hilarity.

After the tuberoses of the Victorian drawing-room, they come like a deep breath of sea air and sunshine. Of course, such songs as "The Midship-mite," "Nancy Lee," and a score of others yet well remembered, were made not by nor for sailors, but about them. But, for that matter, the songs of the "Ben Bolt" type were not necessarily written by lovers. They represent no less the contemporary idea of love, that phase of it then popularly felt as lyrical. And if these sea songs tell us little of the old life of the sea, they tell us a great deal of the spirit that sent men to live that life, and which made our race the masters of the waves. Our love-songs now go to another tune, and our sailor-songs . . . where are they? There is history written in both changes for whoever cares to read.

AS AN ECHO OF A GREATER VOICE

Even in a cursory review of the tenor of their singing may be found reflected, as in a caricature exaggerating the characteristics, the whole essence of Victorian literature, for the same spirit informs the greatest and the least. "Claribel," accounts for Tennyson, and "London Bridge" expounds Browning and Meredith and Thackeray; the unreserved emotion and eloquence of "Unrequited" made the whole greatness of romantic poetry from Byron to Swinburne, and the maudlin cheers and tears of a hundred songs are gathered up in the huge human sympathy of Dickens. What the weak did weakly that same the mighty did with their might. And by the same token we may understand the history of our inheritance, the very nature of that last century which made our own: the homesickness that was patriotism, the romance that was domesticity, the sentimental tenderness and faith that gave us charity and democracy. The comparison, moreover, of such old songs with what we sing to-day is not without suggestion of whither we ourselves are tending. We are too close to our own time to feel the causes and proportions of things, or to distinguish the movement of the tide from the tossing of momentary waves. People in general can not say what they mean, but they can not sing anything else. Bathos is only another word for depth, and the true *vox populi* becomes grotesquely intelligible in song.

SILHOUETTES of the SEASON

(Continued from page 33)

material; and in an afternoon costume such as shown at the upper right of page 33, is a third way to use two materials.

In vivid contrast to these long lines is the puff which, by its very sauciness, has appealed to American women. Smart dressmakers, in the course of the season, have shown newer things, but the puffed drapery has held its own, because it is youthful, piquant, and—becoming. The effect of the new taffetas puffed over transparent underskirts of lace has proved to be irresistible. For evening frocks this style is delightful, especially in the wonderful apricot, yellow, and rose shades of the season. Not only is there no train to complicate dancing, but the gowns made after this fashion can be lifted in the back to give added freedom.

The original idea in tailored clothes, which was to make a street costume of a mannish type, seems to have come to

the fore once again among some of the Parisian designers. The inspiration for women's first tailored suits came from England where, more than in any other country, women join with men in outdoor sports. Thus their clothes naturally have more of the characteristics of men's apparel. For several years tailored costumes have been tailored in name only, but Redfern, one of the earliest authorities on the tailor-made, Poirer, and other designers have this season reverted to the old idea and shown suits adapted from those of men. This is not to say that the models are mannish, but only that they suggest that quality. Whether the waistcoats, the pocket concealed in the folds of the skirt, and the severer line of the coat, bear witness to the "Feminist" advance, or merely to a whim of fashion, at any rate they add another to the season's silhouettes.



A—Very chic blouse of allover embroidered Voile with latest Paquin Organdie collar, tassels on points, hemstitched shoulders, arms and front. Bell sleeve with turned-over cuff of Organdie to match collar. Crochet buttons down front and on cuffs. Regular price, \$3.00. Special introductory price, \$2.00



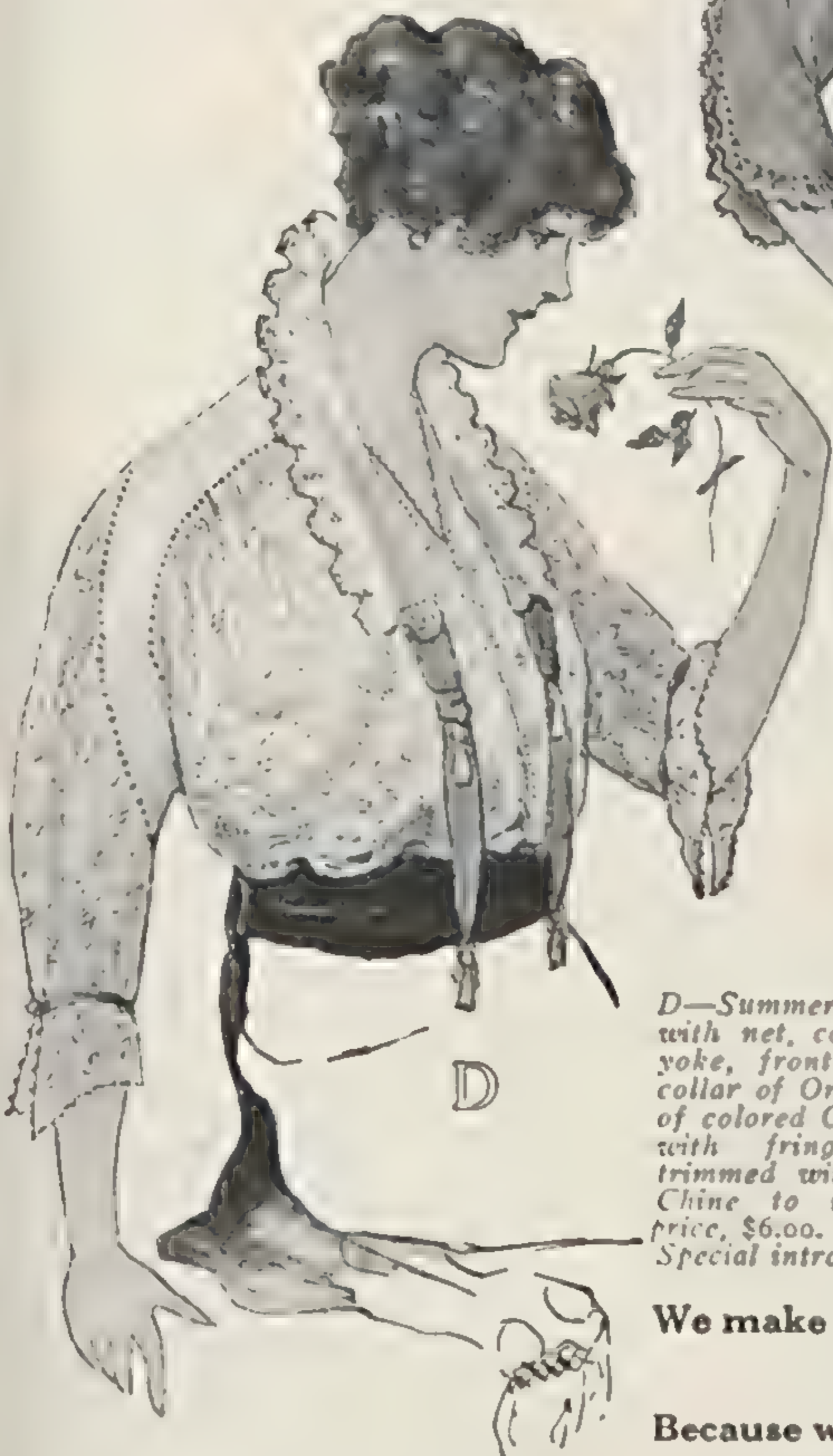
B—Crinkled Silk Crêpe de Chine Blouse in White, Flesh, Apricot, Maize, Gold, Copenhagen, Navy, Black and Tango. Medici collar and cuffs of Organdie; finished with black bands. There are three rows of hemstitching around the arms which gives this dainty blouse the tango effect. Regular price, \$5.00. Special for this issue only, \$3.00



C—Blouse of Silk Crêpe de Chine. The very latest model of the season. A distinctly new creation. Gladstone collar of fine imported Organdie, caught at neck through two buttonholes with black silk ribbon pulled through two buttonholes. Oriental ornaments at ends of ribbon. Three rows of hemstitching across front, back and sleeves, giving this model a very attractive appearance. Finished Organdie hemstitched cuffs. Colors as in model "B." Regular price, \$6.00. Special introductory price, \$4.00



F—Exact reproduction of French model, made in Georgette Silk Crêpe, pointed collar in back, with gathered ruffles picot edged. Sleeves finished with picot edge ruffles. Lapel effect of self material trimmed with fancy pearl buttons. Gladstone Organdie collar. All seams of this blouse are hemstitched. Apricot, Flesh, Maize, White, Gold, Rose and Absinthe. Regular price, \$7.50. Special introductory price, \$5.00



D—Summer Silk Lace Blouse with net, combined with chiffon yoke, front and back. Medici collar of Oriental lace, string tie of colored Crêpe de Chine edged with fringe tassels; sleeves trimmed with colored Crêpe de Chine to match tie. Regular price, \$6.00. Special introductory price, \$5.00



E—Blouse of Silk Crêpe de Chine with corded shoulder and sleeve which gives the Caterpillar effect. Flare cuff, hemstitched Organdie Medici collar. Special attention is called to the front of this garment which has the Oriental ornaments on the Crêpe de Chine cord which is pulled through the buttonholes. White, Flesh, Maize, Gold, Apricot, Salmon and Chartreuse. Regular price, \$6.00. Special introductory price, \$5.00

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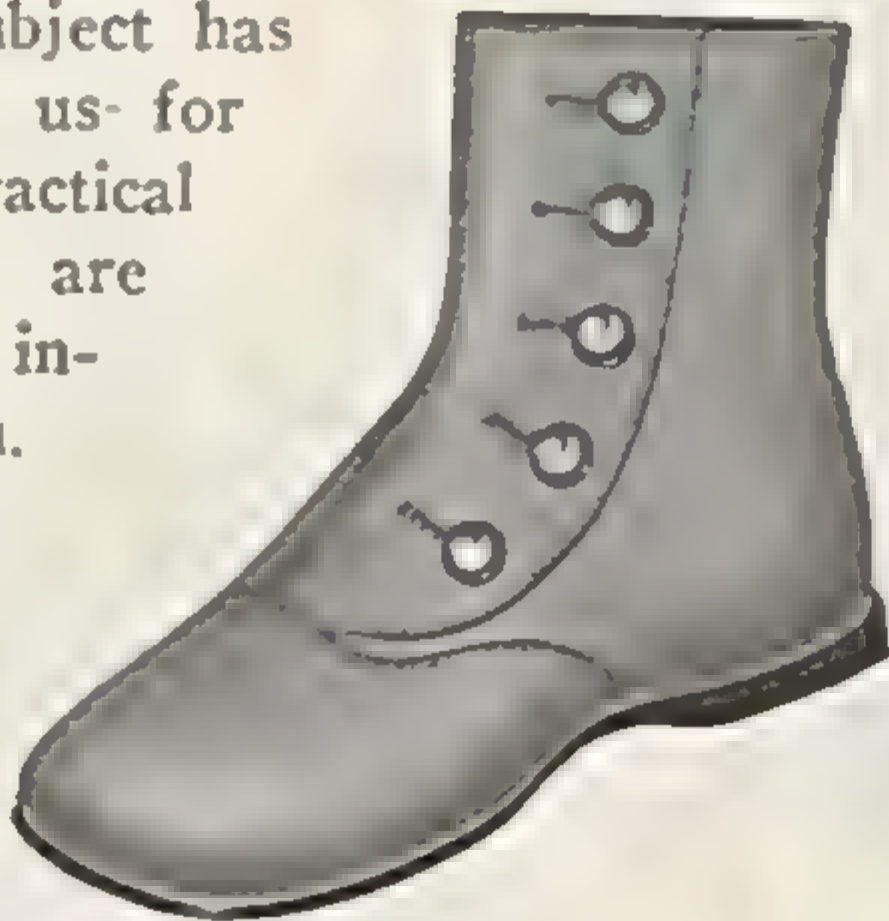
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FIFTH AVENUE at 35th Street NEW YORK

CONVENTION CAPITULATES to the
TREND of the TIMES

(Continued from page 39)

Even for some of the most conservative weddings, the inside envelope is now dispensed with, and one new style of invitation eliminates envelopes altogether, for it is in the form of a double sheet of paper with a flap attached, so that the invitation itself is folded and sealed. In the case of a wedding that took place in Lenox, some of the invitations ended with "and at the breakfast" followed by the hour and address, thus dispensing with even an additional card.

If it is necessary to cut down one's list, it is correct to invite one member from each family, so that there shall be no injury to the feelings of friends, even though there has been no close intimacy with them of late years. When there is no reason for a limited list, however, innumerable invitations to the church are issued, while a select few are bidden to the wedding-feast.

In addressing the envelopes and cards, it is of the utmost importance that the same handwriting be seen on the inside and on the outside. The name and address should be inscribed in full on the outside envelope, but on the inside envelope and card, the name only should be written; for instance, Mr. and Mrs. Walter Brown, — Fifth Avenue, New York, should be written on the outside envelope, and Mr. and Mrs. Brown on the inside. If Mr. Brown is unmarried he should be addressed as Walter Brown, Esq., on the outside envelope, and as Mr. Brown on the inside.

Although it is more polite to send invitations to every member of a family,

The Misses Brown or The Messrs. Brown is not incorrect, but one should never use "and family." The word, "street," or even the name of a state should never be abbreviated, for an abbreviation is in as bad form as leaving the tissue paper inside the invitations, for anything that indicates haste and lack of care takes away the tone of courtesy that belongs to the gently bred.

To-day so much attention is given to the proper form for addressing a professional man that perhaps a word on this subject would be timely. For instance, a judge should be addressed on the outside envelope as Mr. Justice Thomas Smith, and on the inside as Mr. Justice Smith, while physicians prefer to be addressed as Thomas Smith, Esq., M.D., on the outside envelope, and as Doctor Smith on the inside. An attorney should be addressed on the outer envelope as Thomas Smith, Esq., LL.D., and as Mr. Smith on the inner.

In the case of a clergyman, the outer inscription should be Reverend John Smith, the inner, Doctor Smith. For a cardinal, the outside envelope should read His Eminence Cardinal Brown, the inside, just Cardinal Brown, and a bishop should be addressed as the Right Reverend Bishop Brown on the outer envelope, and as Bishop Brown on the inner.

As the invitation is the herald, as it were, of the coming wedding, no detail is unimportant, and to realize that one has committed no solecism gives one an unequalled moral support.

PARIS TINKERS with the FASHIONS

(Continued from page 31)

appeared at a recent *thé dansant* looked decidedly out of place. The smartest afternoon frocks are of dark blue or black, with an occasional dash of brilliant color, or of an exquisite new, light gray called "*pierre*." This "stone gray" is just as delicate a color as was the "oyster white" of a few years ago. It has not the slightest tinge of mauve, but is more of the color of powdered pumice-stone. Some of the newest costumes are of gabardine in this new shade of *pierre*. We have also *pierre* gloves, always in suède, never in glacé kid, and short mousquetaire gloves of *pierre* suède, which are worn with tailored suits, and are drawn up over the edge of the coat sleeve.

The recent mode of carrying canes found followers in several smartly dressed women at the Horse Show. Some of the canes were of Malacca, very stout and of the shepherd's crook variety; others were slender and straight and were topped with gold. Another novelty in accessories were the envelope pocketbooks of striped silk. These were about three and a half by five inches, and carried out the tones of the costume, — a pocketbook of olive green and navy blue striped taffeta, for example, was carried with a dark blue, taffeta dress.

EVEN SLIPPERS OF TAFFETA

With the same taffeta costume were worn Louis XV slippers of dark blue taffeta, with a bit of sable drawn through the rhinestone buckles. On the left side of the corsage, suspended from a slender bar of diamonds, hung a tiny watch, face up. It was oblong, like those worn on the wrist, and the gros-grain ribbon which held it was just the width of the watch, and had a single diamond slide. It is years since watches have been worn on the corsage.

Within the last few weeks, the boot has, to a certain extent, replaced the satin slipper for wear with coat suits and one-piece dresses. Laced boots are again in fashion. The tops must be of cloth or heavy suède in the new light gray called *pierre*. Tan tops are not smart.

"BIZARRERIE" IN HATS

Hats just now are most bizarre. Feather trimming predominates, and the modish feathers include every kind from a humming bird's wing to the long, stiff quills of the turkey buzzard, all cut in fantastic shapes, painted in striking designs, and posed at perilous angles. To be really smart, a quill must look as if it were just about to lose its balance; if it looks as if it were securely fastened to the hat, it is no longer chic.

Modistes delight in trimming hats with reinforced fronds of paradise, each one posed at a different angle, as shown in the sketch at the upper left corner of page 31. Three of these hats appeared at the Ritz in one day, but the very first was worn at the Palais Persan more than a week before, and the wearer's partner was obliged to tango with his eyes closed.

The smartest hat of the week is shown on page 31. On this small hat of shiny straw, an ostrich feather is wound around the top of the crown, and three tall plumes, each posed at a different angle and having the up-to-date ragged appearance rise from the crown.

As stated in the May 1 issue of Vogue (page 144), Lucile, who introduced the colored wig several months ago, has given us another novelty. Her recent innovation is nothing more—nor less—than a wisp of tulle (preferably dark blue, which is becoming to all complexions) drawn across the brow and eyes and knotted at the back of the head in the fashion illustrated on page 31.



Crystallized Grape Fruit in attractive one-pound Japanned boxes. A new and delicious confection. 75 cents.

For the Friend Who
is Going Away

You must send unusual sweets to tempt the appetite of friends who are starting on Ocean Voyages—something that they can enjoy in their staterooms, or when comfortably resting on deck.

Send them a box of this crystallized Grape Fruit. Its delicious flavor is refreshing at all times, and it is particularly beneficial in cases of sea-sickness.

Jams and Jellies put up by the Geneseo Jam Kitchen are celebrated for their unusual delicacy of flavor.

They are put up in sanitary kitchens and made only from the choicest fruits.

Write for booklet describing these and other goods.

FOR SALE BY LEADING GROCERS
OR SENT DIRECT

GENESEO JAM KITCHEN

Miss Ellen H. North, Geneseo, New York



Clover Honey in 11-oz. Jars, \$4.25 a doz.



Cow Bell Shaped Glasses of Jelly for \$3.50 per doz.



Strawberry, Raspberry and other Jams, \$3.50 per doz.

In the World of Outdoors

Abercrombie & Fitch Company's Sports Clothes for women carry with them the breath of green fields—a breezy, refreshing difference.



V 232



"The Greatest Sporting Goods Store in the World"



V 81



V 91

Every variety of camping, canoeing, golf, tennis, hunting, riding, fishing, tramping and travel outfit. Booklet free on request.

ABERCROMBIE & FITCH CO.,

Ezra H. Fitch, *President*

53-57 West Thirty-sixth Street, New York

HERE are a few suggestions only from our new Summer booklet, "Sporting and Country Clothes for Women."

Write for a copy. Or, better still, call and see the distinctive and exclusive Suits, one-piece Sports Dresses, Skirts, Sweater Coats, light Overcoats and Sporting Shirts.

Remembering there is a becoming hat, which will stay on your head, for every costume; and a pair of A. & F. shoes or boots for every outing purpose.

V91. Tennis Dress as shown, \$18.00. White or black-and-white striped linen.

V92. Same dress, Viyella flannel, white or black-and white stripe, \$25.00.

V81, Outing Suit shown, in lower left corner, \$22.50. White, natural, jasper gray or green linen crash.

V232. Hat shown in upper corner, \$5.00, Madagascar straw, ecru, faced and trimmed in any bright color desired.

Largest assortment of women's sporting apparel, hats and shoes in America.

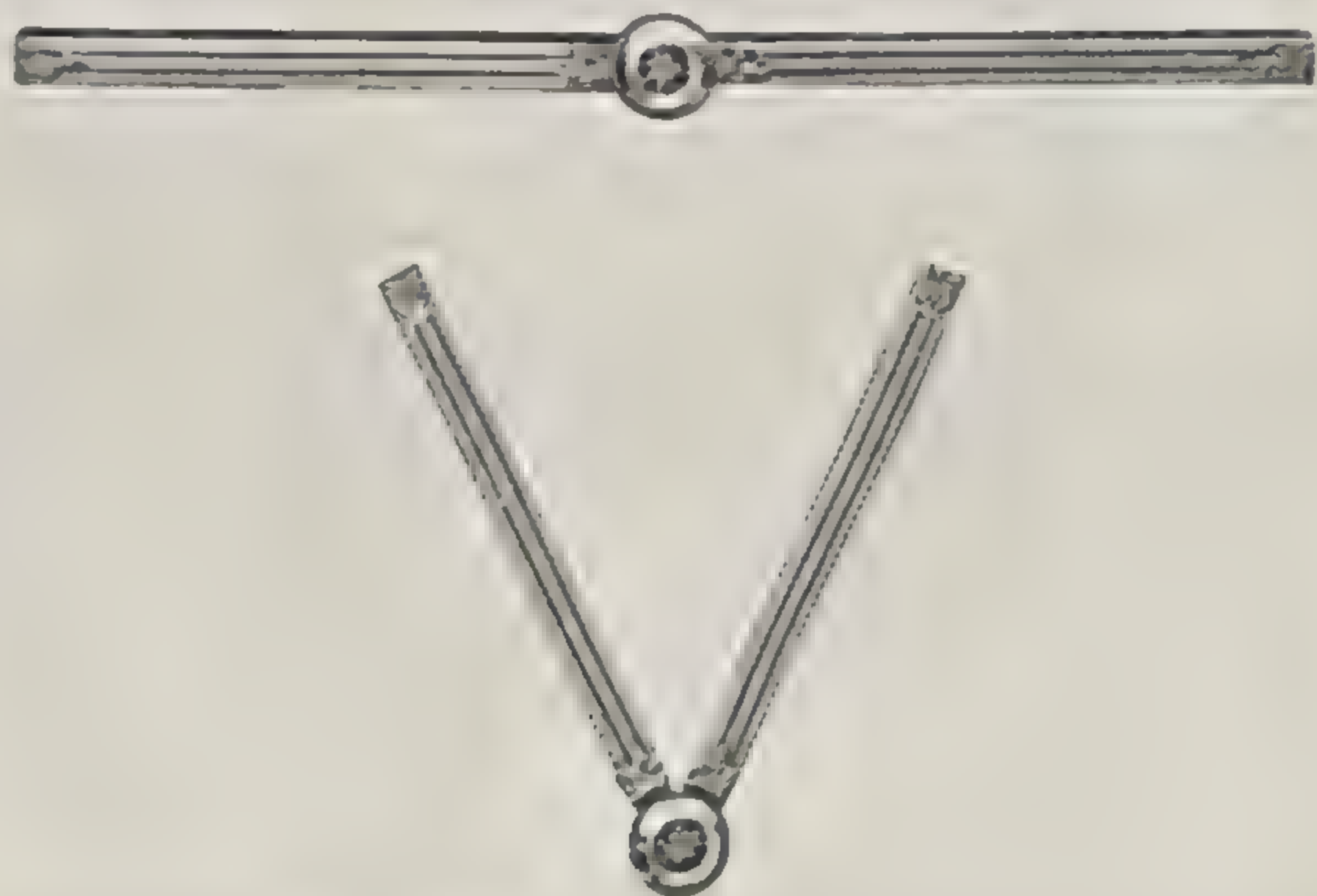


Wedding Suggestions



A PROSPECTIVE BRIDE would be greatly helped in making the arrangements for her Wedding, the Wedding Breakfast, the Entertainment of the Bridal Party etc., by receiving our Wedding Suggestions which will be sent free on request. ~ ~ ~

Dean's
628 Fifth Ave.
New York
Established in 1839



Patent applied for.

An appropriate gift to the Bride, or for her Bridesmaids

is a V-shaped, jointed pin, as it combines style, utility, and conforms to the present mode of the V-shaped neck waists. It gives just the necessary finishing touch to their costume, whether a morning or evening ceremony.

Because of the joint, it adapts itself to either the V or square neck waist. Write us if your jeweler does not have them, and we will tell you where they can be seen. Made in not less than 14K gold—with or without stones.

Look for Trademark, A 14 K.

T. W. ADAMS & CO.
83 Union Street Newark, N. J.



In their picturesque interiors the Breton peasants spin and weave in the time-honored, primitive method

THE WAY of the BRETON HOUSEWIFE

THE French housekeeper has so long enjoyed a sort of classical preeminence that all housekeepers feel that, theoretically at any rate, they should emulate her deftness, economy, and general efficiency, even though, as with Parisian modes, they may secretly favor some slight variations of their own. Oddly enough, in view of this overwhelming prestige, the methods of the Breton housekeepers who dwell along the French side of the English Channel are remarkable not at all for their progressiveness, but, quite on the contrary, for their medievalism. Lower Brittany, as distinct from the northern and much more familiar part of that lovely old province, is really unique, for it has preserved intact so much that in the rest of France has long ago faded.

The Breton women practise the most rigid economy in their ménage, particularly those dependent on the sardine fisheries. These, especially in winters after a bad fishing season, are very poor. Most of these families have one plate, one cup and saucer, a knife, a fork, and a spoon for each member of the family. The winters are not usually very severe in this region, but whatever the weather, there are rarely any fires for mere warmth and comfort, but only when there is cooking to be done. Wearing goatskin capes in the house as well as out of doors the people sit around shivering after their work is done, and talk about the cold.

BRETON INTERIORS

Among the characteristic furnishings of Breton cottages are the churns in which they make their delicious butter,—quaint, primitive affairs. Like the darkies of the American south, they would probably discard a new fangled churn at once in favor of the old kind. Almost every Breton cottage has ancient oak or beechwood armoires which are often beautifully carved and are greatly prized by collectors.

In the left corner of the kitchen illustrated here is the *lit clos* of Brittany,—a walled-in, wooden bed, with a sliding door that is kept closed during the day. Little air holes are usually carved in these doors in case the occupant wishes to close them at night. These beds, made familiar by the novels of Pierre Loti and others, seem part and parcel of the centuries-old, granite cottages in which these are found. Trav-

elers buy the old carved shutters of these beds as curios, and have them incorporated in book-shelves or cupboards.

A rather illuminating and amusing light is thrown upon the domestic ideals of the Breton housewife by the experience of a traveler who insisted upon a thorough investigation of the bed in which she was to sleep. The bed in question was surmounted by a billowy *duvet*, not quilted like our eiderdown puffs, but bulging up in the middle so it looked like a crimson feather bed with a washable cover made of lace curtains. Turning down these covers, the traveler examined the bed linen. She was dissatisfied with the fashion, which they have in Brittany, sometimes, of rough-drying the sheets, and remarked to the *bonne* (servant-girl) that it made the bed look as though some one had slept in it. The *bonne* assured her with injured dignity that certainly no one had slept in that bed—since the sheets had been changed—at least no one except *Monsieur le curé*!

PICTURESQUE ATTIRE

In lower Brittany, women continue to dress in fascinating Breton clothes as in ages long gone by, and to wear sabots instead of shoes. The black cloth skirts which they affect are very full, though in deference to the present fashion for narrow skirts, the Breton women last summer had their skirts made to measure only six yards around the bottom instead of the customary eight. The bodices, trimmed with wide black velvet bands, have snowy white, starched shoulder collars, and snowy white caps which the Breton woman would consider it almost immodest to remove, rest on their heads. However poor they may be they always manage to have a fresh white cap for church and market, and, usually, wonderful fluted collars, starched as stiff as a board. It is interesting to watch the preparation of these collars. Endless fine flutings are made by placing a bundle of stiff straws so they radiate outward, setting them in the wet linen before it is ironed. One important part of the Brittany costume is the woven apron, for which the thread is spun in the primitive fashion illustrated on this page. This photograph is the most interesting, because Breton women have a rooted objection to photographs and a perfect horror of being exhibited on post-cards as little short of a disgrace. This is quite in keeping with the natural reserve and dignity of these people.



AIR PILLOW

There isn't very much in an air pillow, even when it's inflated; but it is surprising how it eases the jolts of the journey. In the train, motor, or on the steamer it is an immeasurable comfort—like riding on pneumatic tires as compared to the old hard rubber. Pillow of silk covered rubber, morocco case, \$7.75; Pig-skin or Patent Leather, \$8.25; folded 7 x 4 inches.



FOLDING SLIPPERS

One of the charms of modern travel is that the comfort of one's ordinary existence may be carried on the journey: one may travel and "be at home." These folding slippers of soft yielding leather may be stowed away in a corner of your bag. Please mention size. Brown glove leather; women's, \$2.75; men's, \$3.00.



MEDICINE CASE

Illness at home is uncomfortable at best, but illness on a journey, on a train, in a strange hotel, without medical aid is infinitely more terrifying. The CROSS Medicine Cases are the indispensable companions to thousands of veteran travelers. Four labelled bottles for liquids or pills, measuring glass, medicine spoon, absorbent cotton, court plaster all secure in leather case, 8 x 4 x 2 inches. Morocco, \$8.75; Pigskin, \$9.25; Patent Leather, \$10.00.



LADIES' FITTED SUIT CASE

The suit-case is an American Institution. We grasped the idea and improved upon it with the economy and sturdiness of British manufacture. This fitted case is as light as a zephyr. It insures security from breakage, celerity in packing, and obviates forgetting any toilet article. Black hide, 20 in., complete with French Ivory fittings, \$31.50.



KIPLING'S TRAVELING COMPANION

WHEN Kipling was asked why he followed a certain well-known traveler into the most uncomfortable places, and the most isolated portions of the globe, he replied, "All the years I have journeyed with this man I have never known him to say whether he was dry or wet, cold or hot, well or sick; but I have never known him to forget a man who was."

* * * * *

For the modern traveler, the details of luggage and equipment are of paramount importance. He will be leisurely and calm throughout, with all his faculties alert, his mind unharassed. So when he sets out to see the world, he sees it at its best—which means he is forevermore a more tolerant and interesting person—to himself and to others.

* * * * *

Let our years of experience in making luggage help you to travel like Kipling's companion.

Write to-day for the CROSS Luggage Pamphlet.

Mark Cross

210 FIFTH AVENUE
NEW YORK

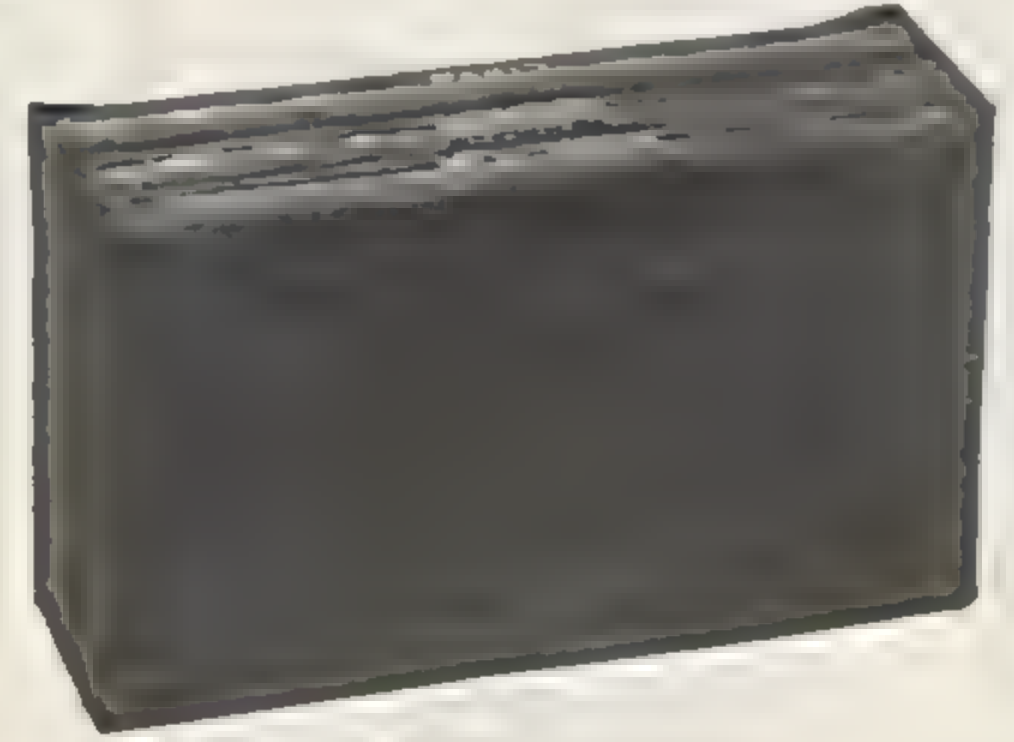
DEALERS THROUGHOUT THE WORLD

89 Regent St. LONDON, W. 253 Broadway NEW YORK 145 Tremont St. BOSTON



LADIES' MADISON BAG

Some one has said that the motto of the American abroad is "Any place but here." If so, the traveler must be prepared for rapid changes of plans. This over-night bag is designed for such emergencies—on the train, motoring, or in the hotel before the heavy luggage has arrived. Grained hide Moreen lined, elastic pockets for own fittings. 12 in., \$13.50; 14 in., \$14.50; 16 in., \$15.50; 15 French Ivory fittings, \$14.25 extra.



ADDRESS BOOKS

While abroad the terrors of "a stranger in a strange land" are incalculably diminished by the possession of these address books for London, Paris and New York. On your return to this country they are invaluable assets in remembering the address of friends, shops, etc., alphabetically indexed, bound in colored morocco, secured in morocco case, 5 x 3 x 1 1/2 in. \$4.75.



FOREIGN MONEY PURSE

"Money talks," but many travelers have found themselves at a loss to understand its language—especially when it's foreign money. This purse proves a valuable interpreter, and insures you the correct change; three compartments for the gold, silver and copper coins of England and the Continent. Venetian suede leather, gold plated frame, \$4.00.



LADIES' FITTED TOILET CASE

Knowing how to travel is more than knowing time-tables. CROSS toilet sets are the results of years' study, ingeniously contrived, and of unyielding quality; leather-bound, convenience in hotel, train, or cabin; morocco, lined moreen, handle at top, complete with French Ivory fittings, \$13.75.



OXFORD BAG

This is the popular bag of England. Years of ingenious endeavour have not succeeded in improving upon it. It is one of the handiest travelling accessories, light, sturdy, and capacious. Brown or black hide, leather lined, gilt metal trimmings. 13 in., \$12; 17 in., \$12.50.



Where to Buy the ROLLS-ROYCE

"THE WORLD'S BEST CAR"

I am prepared to take orders for the famous Rolls-Royce chassis, which carry with them full Rolls-Royce guarantee as given at home and on the Continent. All chassis are shipped direct from the Rolls-Royce Works at Derby, England.

An American service station exclusively for Rolls-Royce cars is now being opened in New York City for the benefit of owners. This shop will be manned by mechanics trained at the home works and will be operated and controlled by Rolls-Royce, Ltd., of Derby.

Literature and full information gladly sent upon request.

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Mayfair Bridge Table with detachable brass rim, forming squares in the corners for ashes or glasses. Holds smoothly a washable table cover.

Price \$15.00 complete
Separate rim and cover, \$10.50
Exclusive Stationery and Engraving, Dinner Favors, Prizes, Exceptional Bon Voyage Gifts and Novelties of all kinds;

also

Unusual and usual Toys, Dolls, Mayfair Cotton-tots, Games, Jack Horner Pies, Electric Trains, Edison Kinetoscopes and Films.



Well modeled, life-size figures form the central motif in the fountain by Mrs. Whitney, which won high honors in the Women's Exhibition

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CALENDAR OF EXHIBITIONS

New York.—Folsom Galleries. Recent water colors by Prosper L. Senat, from April 16 to May 12.

Gimpel and Wildenstein Galleries. Recent sculpture by Henry Clews, Jr., from April 20 to May 16.

Hahlo Galleries. Exhibition of seventy selected prints by old and modern masters, for an indefinite period.

Knoedler Galleries. Exhibition of modern etchings, and of paintings of the French and Dutch schools, for an indefinite period.

New York Public Library, Stuart Gallery, etchings by Frank Brangwyn, and fifteenth and sixteenth century engravings, for an indefinite period. Color etchings of New York by C. F. W. Mielzatz, illustrations and original plates by John Leech, and cartoons and illustrations by the late Sir John Tenniel, for an indefinite period.

Womrath Gallery. Etchings by Frank Laing of Scotland, from April 20 to May 16.

Pittsburgh.—Carnegie Institute. International exhibition, from April 30 to June 30.

trance hall at Knoedler's, represents in life size three nude, male figures upholding a fount from which the water trickles to a marble basin below. To work successfully on as large a scale as this is a gift not vouchsafed to all women sculptors, and while the modeling in this work is somewhat academic, it is of a studied simplicity which is very creditable.

The McMillin landscape prize was awarded to Mary Helen Carlisle for a canvas depicting the California fields in the intense light of high noon. Olga Muller's "Primitive Man" received the sculpture prize, and the Elizabeth N. Watrous prize for the best figure piece was awarded to Helen Watson Phelps for a nude figure, called "Copper and Gold."

A FIRST EXHIBITION

A young painter of Italian descent, Antonio Barone, formerly a pupil of Chase and of Dumond, held his first exhibition at the Arlington Galleries from March 30 to April 11. As is natural in the work of a young artist, these canvases bear witness to the influence of older masters, notably the Venetians and Velasquez, with more than a touch of Whistler, as may be seen in the "Rose of Sicily," an obvious echo of Whistler's "Little Rose." None the less, the work is far from slavish imitation. On the contrary, it shows an individuality and a freshness of color which augurs well for the artist's future. Of childhood and old age, the two extremes, Barone has most sympathetic comprehension. "Siciliana" is a delightful, wee tot, and Miss Belle-Elizabeth Zerbe, kneeling on a chair to show her wonderful, trailing, satin gown, has something of the exquisitely serious childish dignity which is found in the children painted by Velasquez. An artist of much wider experience than Barone might well be proud of the rendering of kindly and vigorous old age accomplished in the portrait of Mrs.

(Continued on page 88)

ART NOTES

THE Association of Women Painters and Sculptors, an old society reorganized under a new name, held its annual exhibition at the Knoedler Galleries from April 6 to 18. Although, as has often happened at the National Academy, this exhibition suffered from overcrowding, it contained much interesting painting and sculpture. The National Arts Club prize for the best work in the exhibition was awarded to Gertrude V. Whitney (Mrs. Harry Payne Whitney), for a marble fountain designed for the Arlington Hotel in Washington. This fountain, which was displayed in the en-



Not Only
The Best Car in the World
but
The Best Service in the World
ROLLS-ROYCE

Rolls-Royce Limited of Derby, England, are now establishing in New York a shop for the repair (exclusively) of Rolls-Royce Cars.

This shop is to be manned by skilled workmen who have been trained at the Rolls-Royce works at Derby, England.

A large supply of spare parts will be stocked there.

Inspectors from the Rolls-Royce Works, Derby, England, are taking up their residence in New York and will periodically visit all owners of Rolls-Royce cars in North America in order to insure that their cars give the fullest satisfaction.

All communications concerning the upkeep, repair and adjustment of Rolls-Royce cars in North America should be addressed to Mr. James C. Royce.

MR. JAMES C. ROYCE, S.B.

*Engineer of the Rolls-Royce
Company in America.*

TORONTO, CANADA.

Telegraphic Address

JASCROY TORONTO.

The company is also establishing at Toronto, Canada, a repair shop with a supply of spare parts for Rolls-Royce cars, under the personal supervision of Mr. James C. Royce.

This advertisement is inserted by the Manufacturers of the Rolls-Royce Car, of Derby, England, and of London, Paris, Nice, Vienna, St. Petersburg, Madrid and Bombay.



The Children

who go to school this way breakfast on Quaker Oats. They get the cream of the oats—the large, luscious flakes—the most delicious food of its kind.



But so do the children who go to school this way, if their mothers know. For Quaker Oats, despite its quality, costs no extra price. And its flavor wins the children to this most important food.

Quaker Oats

The Flakes with the Luscious Flavor

Perhaps five million children, every day, get from Quaker Oats their study food and their food for vim.

Some are next door to you—some 10,000 miles away. For the mothers of a hundred nations send for Quaker Oats.

They insist on Quaker because it consists of just the rich, plump oats.

Oats with a flavor and aroma not found in puny grains.

A bushel of choice oats—

weighing 32 pounds—yields but ten pounds of Quaker. But that one-third, as delicious food, is worth the other two-thirds.

**Now a
25c Size**

Now we put up a large package for 25 cents. It lasts nearly three times as long as the 10-cent size. And by saving in packing it offers you

**10% More
For Your Money**

Remember this when you order. Quaker Oats brings a delightful dish. It brings you this energy food at its best. And it brings you all this for one-half cent per serving.

Every home reached by this magazine can afford the luxury of Quaker.

10c and 25c per Package
Except in Far West and South

The Quaker Oats Company

(558)



Sympathetic understanding of the vitality of old age marks the portrait of Mrs. Aristine Munn by Antonio Barone

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(Continued from page 86)

Aristine Munn, the mother of Doctor J. C. Munn. The sensitive hands which resist the nervous trembling of age, and the fine old face which shows both extreme old age and undimmed faculties, are things which prove high merit in the artist.

The Montross Gallery was also given over to American artists during the latter half of April. Among the oil paintings were two of the delightful, quiet landscapes of Francis Murphy, "Autumnal" and "Showery Day," a characteristic farm scene by Horatio Walker, who loves his big farm horses as Géricault loved the race horses of the Derby, and two pleasant—if somewhat gentle—landscapes by Tryon.

Gari Melchers exhibited "Vespers," a painting which gives evidence that the artist's inspiration lay, not in the religious service, but in the quiet afternoon light and the flecks of sunlight on the wall. The beauty of the misty light of a gray day found interpretation in the "Misty Day," by W. T. Lathrop. In this canvas, a wide canal with weather-beaten buildings on either side stretches away to the dim horizon, and the mist has none of the theatrical violet tone of impressionism, but is of the clear, soft gray seen on sunless spring days. The work is marred by a certain thinness and

lack of interest in the painting of the buildings, but the water, flowing with a slow motion as quiet as the gray of the day, has a wet translucence which is unusually fine.

The promise of its advance announcement that it should prove novel and entertaining was amply fulfilled by the exhibition, delighting in the name of "The Casket of Domestic Fine Art; An Exhibition of Bad Taste," which was held at the Modernist Studios from April 20 to May 2.

There was on view in these studios a collection of the household treasures of former days calculated to make any reasonable householder not only exclaim in horror, but pause and think seriously whether the cherished home adornments of the present day will prove like targets for the ridicule of future generations.

There is something extremely pathetic about these articles which were fashioned with such loving care and accepted by their naive creators as such delightful ornaments of the home, and which are yet so hopelessly without the least gleam of beauty in color, form, or texture. Like the "Elsie Books" and the travels of "Rollo," like "Pansy" and the novels of Mrs. Radcliffe, they live on in a world which—happily for the world—knows them not.

AN ADMINISTRATION BRIDE

(Continued from page 25)

ruffles of the same material. The prettiest thing about this frock was the long butterfly drapery at the back which fell from waist-line to hem and added its flying transparency to the grace of the dancer.

The second dance frock, of blue taffeta, had a short skirt loosely full at the waist in front and looped into a Watteau drapery at the hips. The full bodice had short blue sleeves and a rolling collar in the Japanese style. A knot of pink roses was placed at the waist-line over the wide taffeta girdle which was embroidered under each arm with silver motifs. One afternoon gown was of white crêpe, embroidered with small sheaves of rose colored wheat. The skirt had two ruffles of plain crêpe edged with rose moire,

and the loose, embroidered blouse was made with a Japanese collar of rose moire covered with lace. The set-in sleeves of plain crêpe were cuffed once with a shallow cuff of moire and beneath that with a deeper cuff of plain crêpe.

The pink dinner gown, which was practically the only evening gown of the trousseau that was not planned with dancing aforethought, was in a rich, light tone of satin with a full floating overskirt of pink tulle and gold net lace. The soft new kind that has no weight. The low bodice was of satin and had sleeves of the gold net lace that fell a way from the arm in the front, but dropped to below the elbows on the under side. The skirt of the gown fell well on the floor at the sides and back.

Violet Sec

TOILET WATER

The value of toilet water is in the feeling of freshness its use inspires. The delicacy of Violet Sec Toilet Water, its elusive fragrance and lasting quality, have made it the choice of smart women everywhere.

RICHARD HUDNUT
NEW YORK AND PARIS



FOR THE HOSTESS



Help for the Summer Hostess

ON this page you will find a variety of good things for your next entertainments, as well as for your own table. To know the latest eatables and drinkables is the duty of the successful hostess—here, and elsewhere in this *Vogue*, you may find the very thing that you are looking for.

The Toasterette

The buttered, salted, and toasted member of the Educator family of 29 all-food crackers—a delightful accessory to soup and salad; for tea or for luncheon. Be sure to get the Educator kind.

EDUCATOR
CRACKERS

Johnson Educator Food Co., Boston

COOLING DRINKS

How much more you would appreciate the delicious Summer drinks if they were served in delicate

TUTHILL CUT GLASS

And there is nothing so refreshing as berries piled high in a bowl of Tuthill Cut Glass—or whipped cream with dainty bits of fruit showing through cups of sparkling Tuthill Cut Glass. Send for booklet showing designs.

TUTHILL CUT GLASS COMPANY
MIDDLETOWN, NEW YORK

If You Were Our Best Friend

and we wanted to send you a distinctive gift—something to express our highest regard and esteem—we would send you a packet of

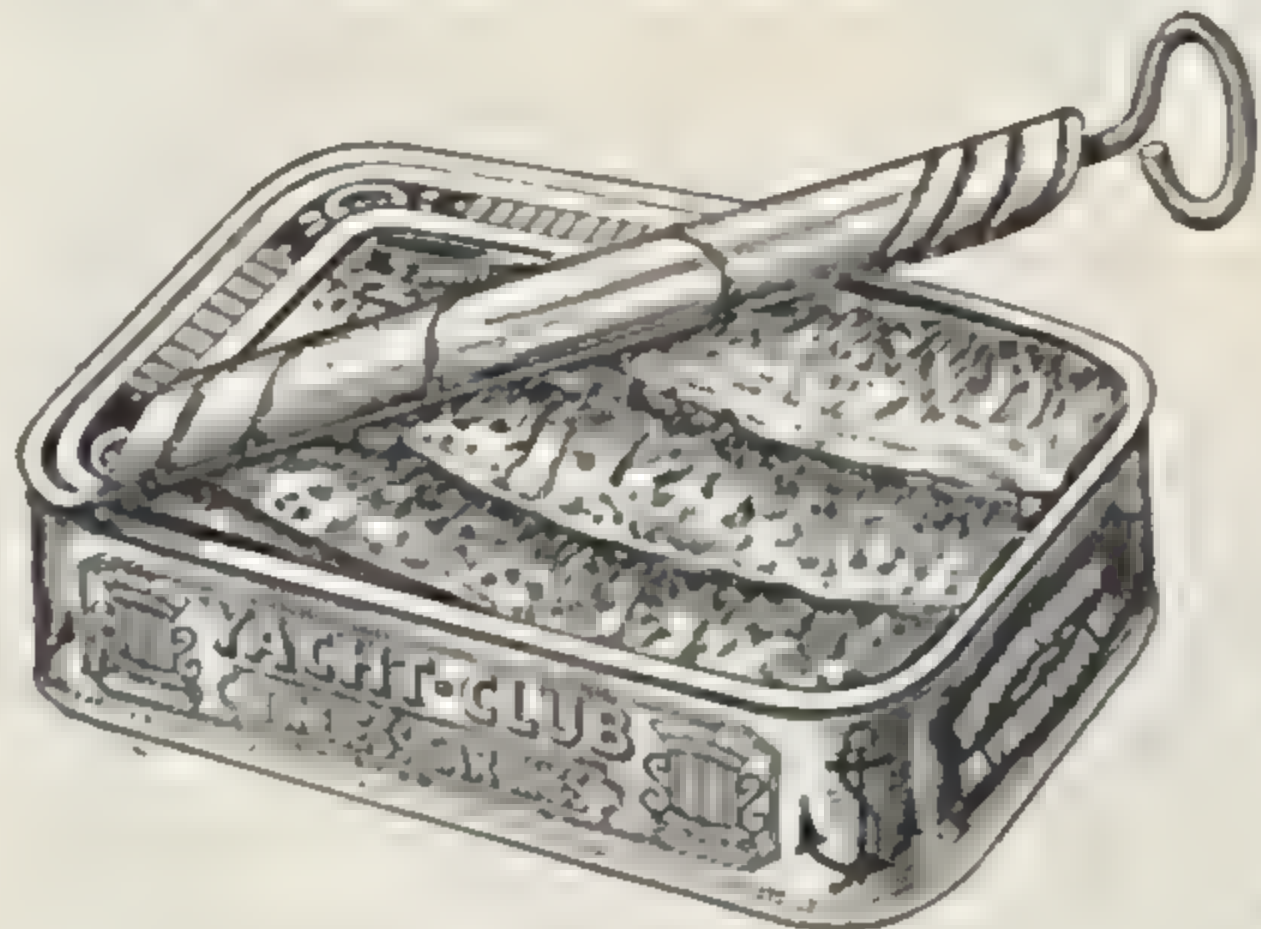
Darjeeling Golden Orange Pekoe Tea

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the best obtainable

Meyer & Lange, New York, Sole Agents



FOR the HOSTESS

IN summer, salads are tempting beyond all other things and they find so constant a place upon the menu that it becomes difficult to vary them as much as one would wish from day to day. The use of fruits as shells to hold mixtures of other fruits and vegetables affords one way of introducing novelty. Apples, if bright red ones are selected, make one of the prettiest contrasts with crisp, green lettuce leaves, and they may be filled with a great many combinations of cool and nutritious foods.

When the apples have been washed and dried they should be cut in half if very large, or a slice taken from the stem end if they are small. The insides may best be removed with a stout silver spoon so that a shell strong enough to hold the salad without fear of breaking, remains. The edges may be cut in points, tulip style, or left plain. A slice cut off the reverse end of the apple-cup enables it to stand upright. If the inside of the shell is dusted lightly with salt the flavor of the salad will be improved. For the filling, any one of the following recipes is excellent. Most of them should be prepared about an hour before they are to be used, and put into the shells and thoroughly chilled.

APPLE FILLINGS

Salted almonds and peeled white grapes mixed well with mayonnaise are delicious. The top may be garnished with candied violet and rose leaves and the apple case served on a perfect grape leaf.

Flakes of Neuchâtel cheese, pieces of pimento, and pecans broken in quarters may be stirred together with French dressing, and filled into the apple with pitted olives on top.

Whole sardines and fresh broken crackers mixed well with strained lemon juice, tomato catsup, and a few dashes of tabasco pepper sauce make an appetizing filling. A thin slice of pimento and a thin slice of American cheese may be used to decorate the top. If this filling is used the apples should be served at once and preferably on endive leaves.

A nourishing combination is made of cold cooked green peas, crisp celery cut in two-inch lengths, and cold chicken cut in cubes. This should be served with mayonnaise, or with a boiled dressing. Thin slices of lemon covered with minced parsley on top and a garnish of radish tulips about the apple make the dish very appetizing in appearance.

Equal quantities of grapefruit pulp, cubes of pineapple, sliced bananas, and white grapes form a delicious fruit mixture. Either French dressing or mayonnaise may be used with it. A few whole grapes laid on the top of the apple add to its decorative effect and the whole should be served on fresh celery twigs.

SHORT CUTS TO SUMMER DISHES

Aspic jelly is delicious on a hot day, but it is rather hard to make, and there is a sensible short cut to an effective and dainty dish in which meat can be

used quite as appetizingly in hot weather. To prepare it bits of cold veal, lamb, beef, chicken, or even lean pork are ground with a meat grinder. A bread tin is garnished with two sliced, hard-boiled eggs and three stuffed olives, sliced, and, if chicken is used, with ground chicken livers. This garnish should be carefully covered with ground meat, until the tin is about three quarters full. Four bouillon cubes are dissolved in one cup of boiling water, two more cups of boiling water are added, and the whole is poured over one package of gelatine that has been dissolved in one cup of cold water. This mixture is seasoned with five drops of onion juice, a pinch of allspice, the necessary pepper and salt, and strained over the ground meat. When cool this dish should be put in a cold place for five hours before serving. When it is turned out upon a platter to be served it may be garnished with lettuce, radishes, and sliced pimento olives.

POACHED EGGS JELLIED

A first cousin to aspic jelly with meat is aspic jelly with poached eggs, and it is equally easy to prepare. Six eggs are broken into six ramekin dishes, placed in a spider of boiling water, and boiled ten minutes. When the eggs begin to harden, each ramekin is filled with bouillon jelly. If the ramekins are fairly large the following proportions are correct for the jelly. To two bouillon cubes dissolved in one-half cup of boiling water, and thinned with another cup of boiling water, is added one-half package of gelatine dissolved in half a cup of cold water, and seasoned with three drops of onion juice, a dash of allspice, and salt and pepper to taste. Peas, diced carrots, and sliced string beans are dropped in for a garnish, and when the jelly is firm, it is served in the ramekins. In this simple way is achieved a dish that is both decorative and delicious.

"CRÈME DE VOLAILLE"

A delicate meat course for a summer luncheon is made by grinding one pound of raw chicken with one-half teaspoonful of onion juice and two teaspoonfuls of parsley. Into this one quarter of a pound of butter, seasoned with salt and pepper, is creamed, and three raw eggs, one at a time, are beaten into it very lightly. A mold is lined with this combination, and the middle is filled with one-half can of champignons stewed in their liquor and thickened with butter and flour.

The middle is covered with some of the meat and the whole is steamed for five hours. The other half of the can of champignons is stewed in cream and poured over the mold before the dish is served. A small can of truffles greatly improves the dish. The liquor should be poured in the meat, one-half of the truffles sliced and stewed with the champignons, and the other half added to the cream champignon dressing. Individual molds may be used instead of the single large mold, if desired.

FOR THE



HOSTESS



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for Bread —
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and
Whole-
some

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Mash two hard boiled eggs in a plate; add one teaspoon salt, one teaspoon mustard, a pinch of black pepper, and a little paprika. Mix this thoroughly and then add gradually four tablespoons of Pompeian Olive Oil. After this is well mixed, add two tablespoons vinegar, a little at a time.

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Half Pint
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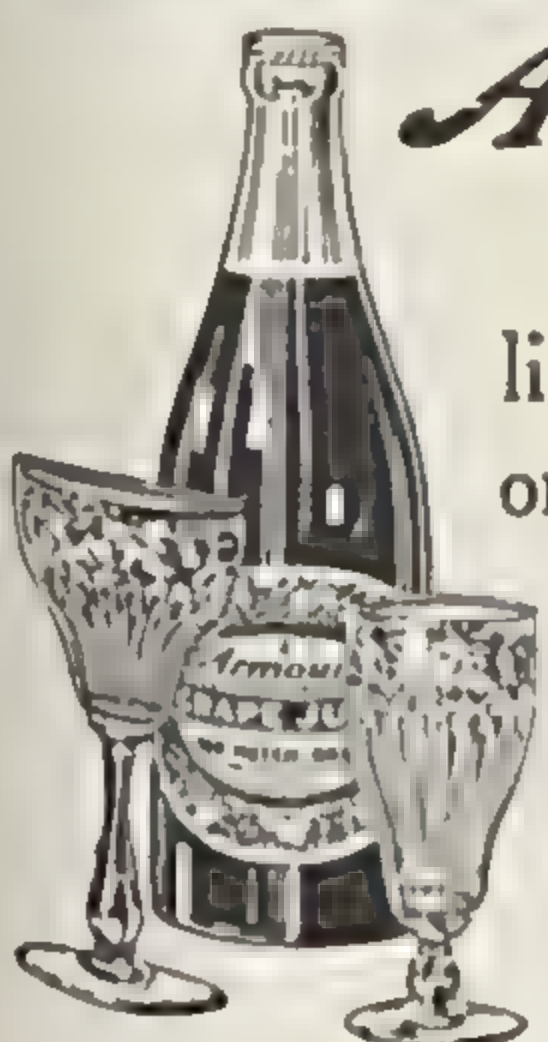


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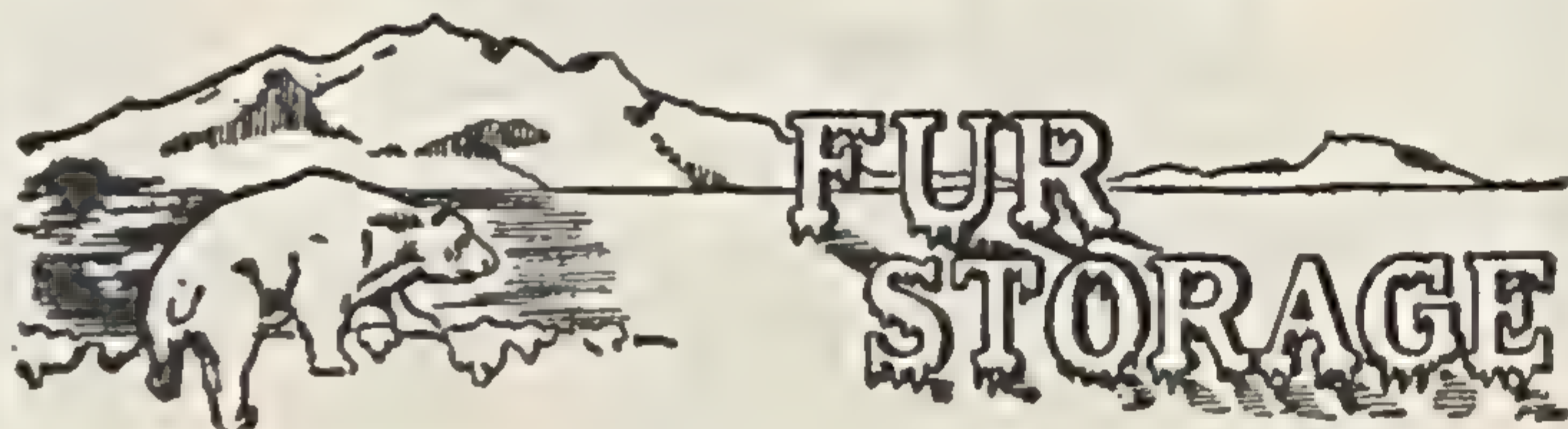
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Courtesy of
John Lane Company

The Imperial family of Russia: Nicholas II, and the Empress Alix, Grand Duke Alexis, the heir to the throne, and his sisters. There have been many rumors of an engagement between the Grand Duchess Olga, eldest daughter of the Czar, and Prince Carol, heir to the throne of Roumania; from "Behind the Veil at the Russian Court"

WHAT THEY READ

FRÉDÉRIC MISTRAL'S death at Marseilles in his eighty-fourth year is likely to create a fresh call for his verse in the original and in translation, and to emphasize the fact that poetry finds nowadays a ready market with the American public. We have accepted Rabindranath Tagore's English prose translations of his own Bengali verse, eagerly buying his several volumes in many thousands, and Noyes, a far smaller poet, has caught the American ear, while Masfield, to judge by his rapid succession of volumes, is in steady and considerable demand, and the growth of Francis T. Thompson's posthumous fame is recorded in the considerable sale of his poetry.

A POET OF TAGORE'S RANK

Mistral is probably nearer Tagore's rank as a poet than are any of the English poets mentioned, though the Provençal and the East Indian are of very different poetic inspiration. The French and Italian poets are really little known to the American reading public, and Mistral, great as has been his impress upon his own times in France, and interesting as is the Félibrian movement of which he was the most distinguished promoter, is less known in America than several contemporary Frenchmen who wrote not in Provençal but in French. It was the rare distinction of the Félibres that they gave new literary life to a language not an important literary vehicle since the middle of the fourteenth century. Their effort to revive Provençal as a literary tongue was more successful than the interesting movement for the revival of Irish literature, since the lovers of Irish life and letters have hardly succeeded in making Erse again an important literary vehicle, though they have continued the spirit of Irish literature in works expressed in English.

Mistral's great work, and the most important event in the Provençal revival of two generations ago, was his "Mirèio," a narrative pastoral in twelve cantos, in some sort an epic of Provençal country life. It was published in 1859, four

years after Mistral and a little group of his friends had founded the Society of Félibrige, an association intended to encourage the preservation of the *langue d'oc*, that ancient tongue which might have become the modern French had not the *langue d'oïl*, the more northern dialect, attained such honor. The Félibres (bookmakers) grew in number, and under their loving tendance Provençal literature had a genuine revival. For four and a half centuries previous to this little or nothing of genuine literary importance had been published in the Provençal. Joseph Roumanille, however, twelve years older than Mistral, and his friend and preceptor, had definitely begun the revival of Provençal literature and the purification of the language a few years before the Félibres organized, and Mistral nobly continued his work. Alphonse Daudet as a young man made the acquaintance of the poet, and there is no more delightful sketch in the charming volume, "Letters from My Mill," than the account of his Sunday in the quiet Provençal village, the simple home of Mistral. Much of the poet's verse has been published along with a prose translation in French, and we have an excellent English translation of "Mirèio," by Harriet Preston, published at Boston in 1872.

DECORATED WITH NATIONAL AFFECTION

Mistral lived a simple and extremely industrious life, writing much verse, protesting in his poems against the intense political centralization of France, and completing many years ago his monumental dictionary of the *langue d'oc* dialects. In 1897 he published what is regarded as his best work after "Mirèio," a long narrative poem entitled "Lou Pouèmo dóu Rouse," though he himself is said to have loved better than either his long poem entitled "Calendau." His one important volume of lyrics is entitled "Lis Isclo d'Or, (The Isles of Gold)," in which he strongly expressed his own personality, and insisted upon decentralization, political and literary.

(Continued on page 94)



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For Your Protection this little white ticket is on every yard. Look for it.

VAN RAALTE MAKE

WHAT THEY READ

(Continued from page 92)



Courtesy of Frederick A. Stokes Company

In an impressionistic manner "The Colour of the East" interprets the physical, and as far as may be, the spiritual orient

Ten years ago he dedicated a poem to Theodore Roosevelt, whom he knew. The poet's influence was great not only in Provence, but upon men of letters and the cultivated classes throughout France. Mistral's visit to Paris thirty years ago was a triumph, and his life at home was decorated with the enthusiastic affection of all France.

In appearance, the poet was a man of rare distinction. His tall, and somewhat slight figure was erect even in old age. He wore, in youth and middle age, a mustache and a small beard on the chin, which gave a military touch to his face. In old age, his abundant, slightly curling, white hair fell below his ears, while his strong, wide-set eyes looked out from the ambush of heavy white brows. He shared with José Echegaray, the Spanish dramatist, the Nobel Prize of ten years ago, and Lamartine long ago somewhat grandiloquently called him the Homer of Provence. Many persons seriously regarded him as the greatest poet of modern France.

THE COLOR OF THE EAST

BEHIND THE VEIL AT THE RUSSIAN COURT professes to give the world the essence of the diary kept by COUNT PAUL VASSILI during his long residence in the shadow of the Romanoffs. The volume opens with the scene at the death-bed of Nicholas I, when the Czarina led in the mistress of the dying autocrat to take final leave of him in the presence of the wronged wife and his family. Mistresses, by the way, cut a considerable figure in these annals, though scandal is by no means the staple of Count Vassili's diary. The dying Nicholas warned Alexander II that were he too liberal he would not die in his bed, but Vassili does not say that Alexander was actually assassinated by the reactionaries. Alexander was gross and insolent in some of his love-affairs, and the Czarina could actually hear the Dolgorouky children romping over her head. Alexander III led a cleaner life, and was, according to the diarist, a fine character. He had a horror of war born of what he saw in the struggle with Turkey.

Fully half of this volume is occupied with the story of the Russian court since the accession of the present Czar, a period of twenty years, from 1894 to 1914. If Vassili is to be trusted Nicholas II is totally unfitted by nature and training to govern his vast empire. His education was that of a guardsman rather than that of a future sovereign, and the diarist represents him as small in mind and soul, vindictive, unsympathetic, and incapable of realizing the significance of events momentous to the empire. He was unmoved by the disasters of the war with Japan, and he lacked the courage or the energy to face the revolutionists of that period. The present Czarina seems to be suffering from melancholia and a sort of superstitious religious mysticism. As to the heir to the throne, the portrait of him in a group with his sisters shows him a pitiful little figure. Vassili does not sanction any of the highly sensational tales of the child's physical condition, but does say that he has always been of feeble health, and seems to believe that he will not live to maturity. Meanwhile, he is crossed in nothing, indulged in

all things, and neither trained nor adequately educated. The picture of the Russian court in the rural retirement to which the present Czar condemns it is melancholy and dull in the extreme. The book abounds in interesting incidents, striking revelations, and humorous stories, some of them suggesting malicious invention. Its illustrations, mostly portraits, are well reproduced. (New York: John Lane Company, \$4.50 net.)

THE COLOUR OF THE EAST, by ELIZABETH WASHBURN, made up of articles contributed to many magazines, endeavors to do what the title implies, give the local color of the east, physical and spiritual, or perhaps, the latter word should be social. Miss Washburn's method is impressionistic, and she has for such method the equipment of strongly sympathetic seeing and the capacity to convey her own impressions without the cheap overuse of mere color words. The whole aspect of the east, and so much of its spirit as can be revealed to the traveler who does not actually live the life of the people, she seems to have caught, because these things appeal strongly to a sympathetic lover of the picturesque. The Suez Canal, the Red Sea, the Himalayas, Rangoon, Singapore, and other points in the Straits Settlements, our own Manila and bits of China and Manchuria, are some of the regions which the author saw and which she seeks to interpret. She also includes a bit of a story and many personal touches, the outcome of her more intimate contact with the men and women of the east. "The Colour of the East" must rank as a very unusual and altogether charming book of travel. (New York: Frederick A. Stokes Company, \$1.25 net.)

ANNALS AND MEMOIRS OF THE COURT OF PEKING, by E. BACKHOUSE and J. O. P. BLAND, contains an astonishing collection of stories illustrating the court life of the Chinese Empire, together with a narrative of important events of Chinese history from the sixteenth to the twentieth century. The authors premise in their interesting and significant introduction that to understand these annals one must approach Chinese history and customs in

(Continued on page 96)



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Illustration "B"—Balmacaan coat, \$15—Forty-inch model; full flare bottom of velour cloth in black-and-white over plaid; also, tango, blue and green; fastened and trimmed with ocean pearl buttons. The sizes range from 34 to 42.

Illustration "C"—Chic sport coat, \$29.50—Norfolk model of imported English angora in black-and-white broken checks, with over plaid in tango, green and copenhagen; peau de cygne silk lined. These coats rich in style, and extraordinary values.

Illustration "D"—Moire silk coat, \$35—An exceptionally dressy model, full kimono sleeves and large revers; finished at neck and cuffs with embroidered chiffon; in black, copenhagen and wistaria, lined with peau de cygne silk in self and contrasting colors.

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WHAT THEY READ

(Continued from page 94)

somewhat the spirit in which we have learned to read the narrative of patriarchal days in the Hebrew Scriptures. We must accept polygamy and concubinage as simple facts, and not look upon them from the moral standpoint of the occidental world. The authors declare that the final overthrow of the Chinese imperial system, as the fall of several dynasties, is to be ascribed to the demoralizing effect of eunuch influence in public affairs, and although they regard the Chinese republic as a wretched substitute for imperial rule they seem to think the revolution was inevitable, and that the old system can hardly be restored. The corruption of the court, the diabolical wickedness and malice of the eunuchs, the oppression by powerful officials, the cruelty, lust, massacres, and every form of hideous human degeneracy here detailed are almost beyond belief. Many of the stories are amusing, and some illustrate the survival of noble and beautiful qualities even in high places.

One of the most terrible narratives in the book is that of a man who long enough escaped murder in a city captured and plundered by the Manchus to write an account of the rapine and massacre that accompanied their triumph. Quite as astonishing, but happily not so harrowing, is the strange narrative of the scene at a restaurant near Peking just before the Boxer rising, when a Manchu prince, disguised as a beggar, and disgustingly true to the part, was restored to his princely garb and state before the very eyes of the narrator. After the prince had gone away a waiter explained that this kind of foolery was a favorite amusement with the princes of the imperial family, and that they caused a vast deal of trouble in the disreputable resorts of the city.

The volume is admirably illustrated with many photographic reproductions of tapestries depicting court scenes, with portraits, and with pictures of buildings and ceremonies. It is a handsomely printed royal octavo of more than five hundred pages. (Boston and New York: Houghton Mifflin Company, \$4.50 net.)

part it deals with the simpler things of both. There is no attempt at a deeply philosophical discussion, and most of the details as to politics are such as every moderately well informed American is perfectly familiar with. One realizes, however, that the brilliant oriental author is probably concealing beneath some of his suave praise or seemingly colorless narrative his private ironic criticism of the youngest nation of the earth from the point of view to be expected of one belonging to the oldest.

American women evidently piqued the author's curiosity, and vastly tickled his deeper oriental interior. Does he really admire our direct and informal manners? Does he approve the independence of the American servant class? Has he a real respect for a President who is Mr. So-and-So just as his coachman is Mr. Something-Else? Who shall say? He is manifestly in earnest when he gently contends for the admission of the Chinese to the United States as immigrants, and for the exclusion of undesirable aliens, not only from the orient, but from Europe.

As to style, the book is a model of simple, idiomatic English, smooth, clear, and now and then delicately implicative. One would suspect it to be the prose of a man born to the English tongue, but for the cropping out now and then of an oriental irony so delicately conveyed as almost to escape occidental readers. Wu Tingfang has made, indeed, a most entertaining volume, and one suspects that some of his delicately veiled sarcasm is intended quite as much for the Republic of China as for that of the United States. The illustrations consist of an excellent frontispiece portrait, a suggested model for official dress in the Chinese republic, and two or three others designed to contrast oriental dress with that of ourselves, to the advantage of the former. (New York: Frederick A. Stokes Company, \$1.60 net.)

ROMANCE AND ADVENTURE

THE WITNESS FOR THE DEFENSE, by A. E. W. MASON, takes the author quite away from his accustomed themes and his usual method. The scene, indeed, is partly laid in India, but the story is little concerned with that vast province of the British Empire, nor is the relation of the native Indian to his rulers conspicuously concerned with the plot or incident of the story. For once Mr. Mason concentrates

(Continued on page 98)

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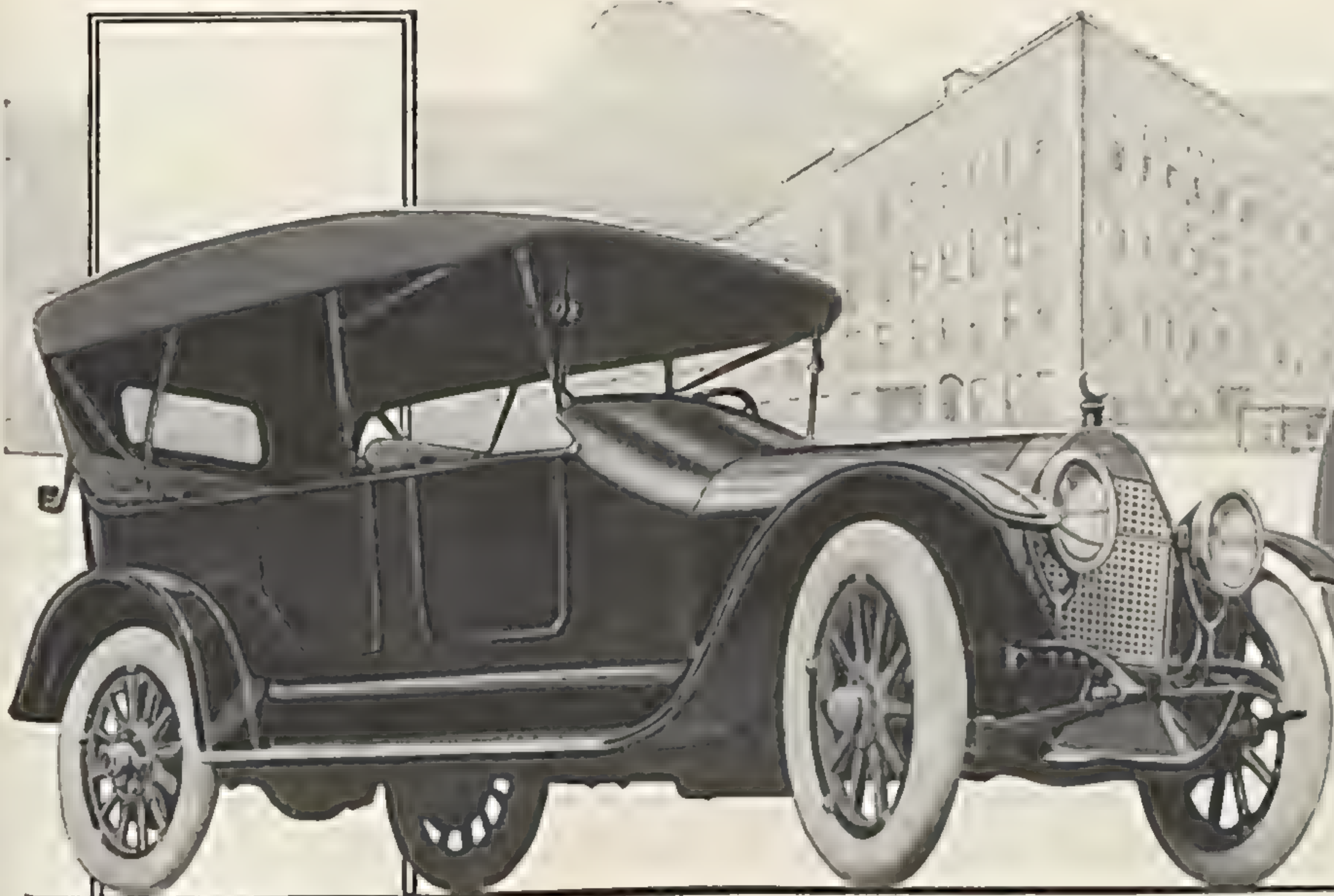


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Lighting, Cranking and
Ignition System

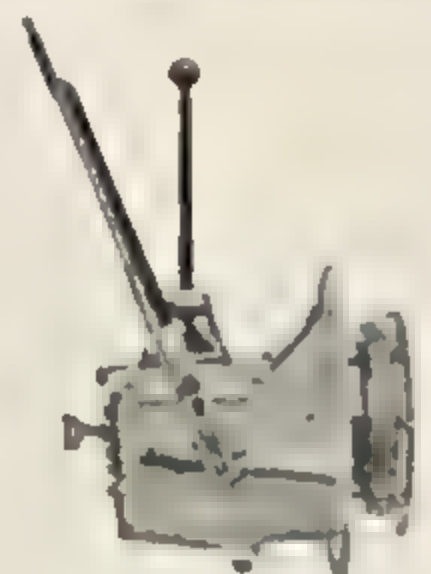
Timken Bearings



Spicer Joints



Brown-Lipe Differentials



Warner Transmission



Collins Curtains

Back of the Moon Light Weight Six-50

¶ We want you to go into the background of the Moon—in addition to seeing the car and riding in it. Seeing and riding will make you want it—a thorough knowledge of the insides of the car will *sell* it to you.

¶ It's the very things you can't see that, in a large measure, really determine the satisfaction you're going to get out of your car. And even by looking at many of them you couldn't tell just by *sight* what service they've got in them—what they'll be 6 months or 2 years from now.

¶ To buy intelligently you've got to know what's back of the car in the shape of manufacturing care and conscientiousness and perfection of parts.

Could You Suggest Betterment Here?

¶ Were you to have a car built to order, you would choose exactly these parts because they're proved and conceded to be mechanically and efficiently perfect.

There's No Better Motor—designed by our own engineers; built exactly according to that design by the Continental Motor Mfg. Co., famous for its engines. Smooth, quiet, finished—weighs but 590 pounds.

Delco Starting, Lighting and Automatic Ignition System—time has tested it for 3 years and stamped it O. K.

Bearings—Timken—as you well know. "Timken" stands for the best in bearings.

Transmission—Warner, four speeds ahead and reverse with direct on third—mounted on Timken Bearings—Warner stands first.

Steering Gear—Warner—comment unnecessary.

Joints—Spicer—universally recognized.

Crank Shaft Bearings—with **Parsons White Bronze**—the metal that is specified by the United States and other governments for use in high speed bearings in naval vessels.

Differentials—Brown-Lipe—you know they're best.

The Curtains—Collins patent—they're standard.

Carburetor—Rayfield.

Springs—Moon—noted for smooth, easy riding.

The Complete Car—blended in the Moon factory—bodies designed and built in the Moon factory—all built for strength, beauty and harmonious operation.

Standard

Torpedo, 4-Passenger
Touring, 5-Passenger
Price, Complete,
\$2,150

Streamline

4, 5, 6 or 7-Passenger
Price, Complete,
\$2,250

All cars fully
equipped, including

Delco

Electric Lighting,
Cranking & Ignition
with automatic
spark advance

The Moon Dealer in Your City will be glad to demonstrate Moon quality. If there is no Moon man there, write us. Write for Catalog—handsomely illustrated, fully descriptive.

MOON MOTOR CAR COMPANY, St. Louis, U. S. A.

J. M. Moon President



Klein's Glycerine Hungarian Soaps

THE beneficial effect of glycerine upon the skin is no new argument for a soap. But we believe that never was there such a happy combination of a curative power and of exquisite, lasting fragrance as in Klein's Hungarian Soaps. Of all glycerine soaps that we know, they are easily most desirable.

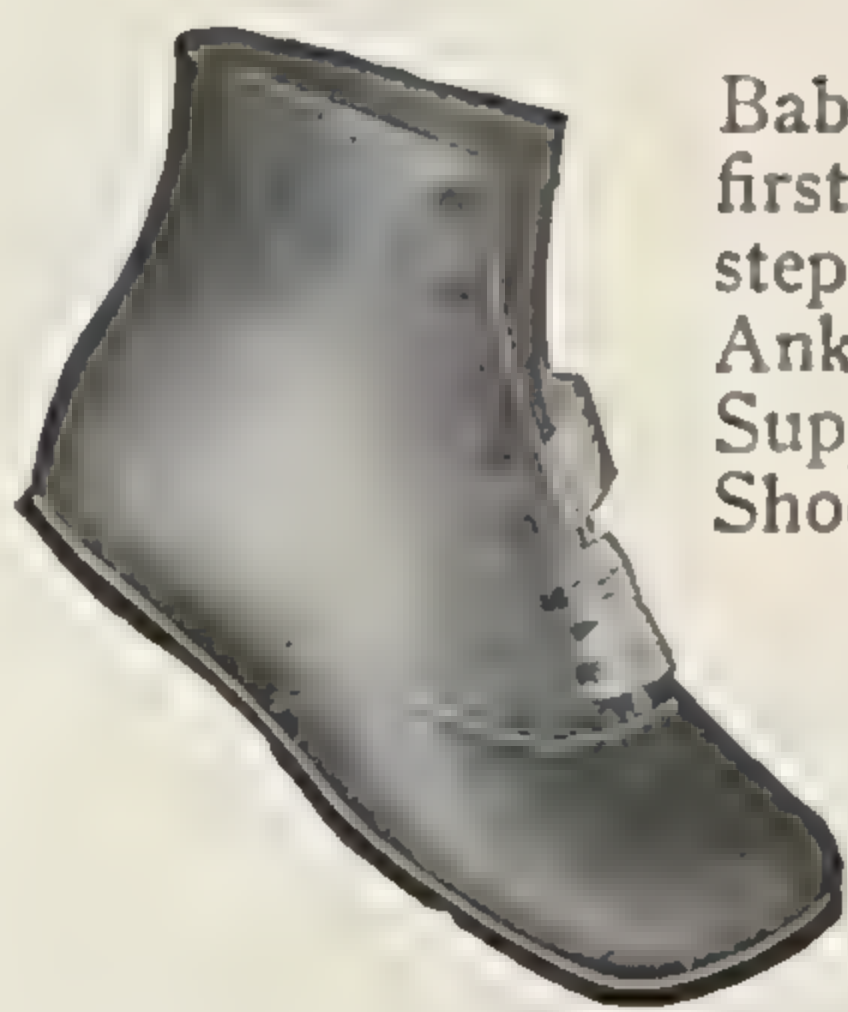
Each of the four odors—lilac, lily-of-the-valley, rose and violet—intensifies an individual attraction and its user delights in it.

Square cakes are 15c. each, three in a box for 40c. The bar, at 30c., produces four cakes of convenient size. The bath tablet, 25c.

Sold by leading dealers. Three trial tablets, 5c. Send for them direct to us.

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529-549 W. 42d St., New York
Sole Agents



Baby's
first
step
Ankle
Support
Shoes

A shoe made especially to strengthen the ankles. This shoe is endorsed and recommended by New York's leading physicians, as the best corrective of weak ankles.

Sizes 2½ to 6

Tan Russia and Black Kid	\$2.00	Tan Russia	-	-	-	-	-	\$2.00
Buckskin	-	-	-	-	-	-	-	3.00
Black Kid	-	-	-	-	-	-	-	2.00
White Canvas	-	-	-	-	-	-	-	2.00
White Buck	-	-	-	-	-	-	-	3.00



Children's Button Shoes, broad toes to afford comfort and ample room for the toes to spread and grow naturally.

Sizes 5 to 8

Larger sizes at proportionate prices.

Frank Brothers THE FIFTH AVENUE BOOT SHOP

224 Fifth Avenue (Between 26th and 27th Sts.) New York

The Home of Fashionable Footwear for Men, Women and Children

Exhibit Shops: Chicago, 724 So. Michigan Avenue.
Pittsburg, Jenkins Arcade.
New Haven, 982 Chapel Street.

We have no agencies—Our shoes are sold only in our own shops.

WHAT THEY READ

(Continued from page 96)

his attention upon merely the two chief characters in his story, and the whole plot turns upon a lawyer's deliberate perjury and its consequences. Indeed, the book not remotely suggests the work of Mrs. Belloc Lowndes rather than that of its author. The psychology of the tale is cleverly conceived and worked out, though it is hard to believe that a man who could deliberately give up the woman he loved for the sake of his career, should risk years later, for the sake of the same woman, the utter ruin of that career by perjury before a court of justice. Again, the lawyer's sudden decision to protect his old sweetheart by this audaciously criminal act seems to have been hardly necessary, since the accused had a defense such as would have been highly effective in the hands of clever counsel. Finally, the perjurer's late repentance with the determination to confess seems inexcusable since confession imperiled the happiness of the woman whom he still loved, nor are we to understand that his determination to expose himself and her was dictated by a wish to blackmail her into marrying him. In spite of these weaknesses in the plot, the story is one of more than usual interest, though Mr. Mason's admirers will hope that he may return to his own familiar and very effective methods. (New York: Charles Scribner's Sons, \$1.35 net.)

FORTITUDE, by HUGH WALPOLE, which professes in its subtitle to be "a true account of the education of an adventurer," must be recognized as the most serious piece of fiction yet attempted by its author. It is the second in a trilogy, of which the first was "The Prelude to Adventure," and of which the third, "in preparation," is to be entitled "The Rising City." In this tale, which carries the hero only as far as his thirtieth year, Mr. Walpole discovers Cornwall, though he also returns to his favorite preparatory school life. "Fortitude" is an extremely long book, occupying nearly five hundred rather large and closely printed pages. It is also extremely detailed, far too much so now and then, most readers will think, though some of the best things in the book are precisely the most elaborated scenes and incidents. Most readers will think that the early Cornwall scenes and the adventures at school are the most successful parts of the story. There are admirable things, however, in the London boarding house scenes, though Americans who have seen Bloomsbury will think that Mr. Walpole has somewhat exaggerated its gloom. As to the literary career of Peter and his marriage, all that is less convincing than earlier scenes, and it seems a pity to have made the wife quite so irresponsible a little fool.

The early and persistent friendship of Mr. Zanti for Peter helps the touches of mysticism in the story, but is not sufficiently accounted for, though one freely accepts Zanti for his abounding good humor. Stephen is excellent, and the life of Bucket Alley is extremely well done. As a whole, and especially in the parts after Peter gets to London, the book seems less a well mastered production than the earlier and smaller undertakings of the author. There is plenty of richness here, but Mr. Walpole is a little embarrassed by his materials, so that he somewhat fails to digest and adjust. He shows, also, as never before, his unconscious indebtedness to masters. Cards is a bit of a Steerforth, Stephen smells of George Meredith, and the bookshop would hardly have been possible but for George Borrow. In spite of all this, however, "Fortitude" is a notable attempt, and "The Rising City" will be awaited with interest. (New York: George H. Doran Company, \$1.40 net.)

HORACE BLAKE, by MRS. WILFRID WARD, tells a story of death-bed repentance, and something more. The person of the title rôle is a playwright of genius, who in private has defied all the decencies and derided all the sanctities who has been lascivious, self-indulgent, utterly vile, and whose plays have pictured the ugliest side of life, and while showing also characters of nobility and beauty have done this with a sort of satanic leer. This dreadful creature has a pure wife whom he loves, though he is at times unfaithful to her, and who shares his disbelief in all religion, who, indeed, has helped him in his early break with the Catholic church in which he was brought up. He has also a young daughter whom he shields from the knowledge of his worst self, and who is not permitted to see or to read his plays, a girl whom he never really knows until she is in her eighteenth year, because she has lived with a sister of his wife's. It is this girl, and not the wife, who accompanies him when he goes under a physician's sentence of death to a little Catholic village in Brittany, much such a place as Renan had for his early home. Here, while finishing his ablest and fiendishly wickedest play, he makes his peace with the church. After Blake's death, the book is concerned with the psychology of the wife, the daughter, and the biographer chosen by the former, in their puzzle of doubt as to whether Blake's conversion was sincere, or only a final pose in his quest for dramatic experience. His last diary settles these doubts. As to the telling of the tale, whatever one may think of its human probability, it is masterly, and the interest is maintained to the end in spite of the death midway of the title rôle character. Mrs. Ward has surely pictured with great skill a most loathsome creature, but she has done it within the bounds of good taste, and with modesty of speech, though she really might have spared us the spectacle of the dying dramatist amusing himself with a set of photographic albums which his daughter is forbidden to open. (New York: G. P. Putnam's Sons, \$1.35 net.)

BOOKS RECEIVED

"Whispering Dust," by Eldrid Reynolds, with a eulogistic introduction by Frederic Taber Cooper; a highly emotional tale of travel in Egypt, with much oriental mysticism, and impressively misplaced capitals. (New York: Frederick A. Stokes Company, \$1.10 net.)

"Darkness and Dawn," by George Allan England; a highly spiced romance of New York City one thousand years hence, after centuries of ruin and a return of the wild beast and the savage, with pictures to match. (Boston: Small, Maynard and Co., \$1.35; carriage extra.)

"The Remington Sentence," by W. Pett Ridge; a good tale of rural young folks' adventures in London, very British and distinguished by humor and warm human interest. (New York: George H. Doran Company, \$1.25 net.)

"Mr. Togo, Maid of All Work," by Wallace Irwin (Hashimura Togo); tales of servant life written in Mr. Irwin's familiar oriental English, usually funny and sometimes significant. (New York: Duffield and Co., \$1 net.)

"The Shears of Delilah," by Virginia Terhune Van de Water; a volume of ten stories dealing with the larger tragedies and minor worries of married life in America. (New York: G. P. Putnam's Sons, \$1.25 net.)

"Dedications, an Anthology of the Dedicatory Forms Used from the Earliest Days of Bookmaking to the Present Time," by Mary Elizabeth Brown; a laborious and highly curious compilation. (New York: G. P. Putnam's Sons, \$2.50 net.)



Arrange now not to miss even One Copy of Vogue!

When you change your address, give Vogue three weeks' notice. Otherwise you will lose one number, perhaps more. Please remember that magazines are not forwarded like letters. The season is at hand when most of Vogue's subscribers are leaving the city for the country; here are the three chief reasons why you should arrange not to miss even one of Vogue's next three numbers:

SUMMER FASHIONS

DATED JUNE 1

In the next Vogue you will find a review of all the new season's smartest fashions, from soft, filmy clothes for formal occasions to simplest little house frocks and waists. Also hats, wraps, parasols, gloves and all accessories.

EUROPEAN & TRAVEL

DATED JUNE 15

Are you going abroad—or will you take your foreign trip vicariously? In either case, the June 15th Vogue will make it much pleasanter. The fashions in this European & Travel Number will be as useful to those who are staying in America as to those who will want to know what to take aboard the steamer.

HOT WEATHER FASHIONS

DATED JULY 1

The correct attire for all midsummer occasions in town and country, with photographs of the tremendously smart costumes being worn at the fashionable watering places here and abroad. This Vogue will also bring word of the social events this summer with photographs of prominent people at play by the sea and in the mountains.

If your Vogue is late, remember that we cannot always reach all subscribers simultaneously. Sometimes the subscriber gets her copy before the same issue appears on the newsstands. Sometimes the reverse is true. This happens because in some sections Vogue is delivered to its subscribers by freight, whereas the newsstand copies are sent to the dealers by express.

Should Vogue be late, please wait a reasonable time. Then—if it is very late—send word of the day you received it, and also of the day when you noticed the same issue on the newsstands.

*La question n'est pas
"Quel talc?" mais "Quel
talc Français?"*

To the impalpable fineness—the delightful smoothness—of genuine French-made talcum powder, is added the charm of Kerkoff's masterpiece, Djer-Kiss Perfume. The result is Djer-Kiss Talc. You should try it.

Djer-Kiss
TALC

For sale at
all good shops

Alfred H. Smith Co.
Sole Importers
31 West 33d Street, New York

ON HER DRESSING-TABLE

A DEVICE to overcome the smell of tobacco smoke or disagreeable odors in a room is not new. Recently there has been introduced a contrivance designed primarily for this purpose, but upon experimenting with it, it was found to be an excellent medium for burning perfumes, with a result far more effective than that obtained by the spraying atomizer. The favorite scent may be used by adding sufficient alcohol to make it burn, yet so little that only the sweet odor of the perfume will be perceptible. In lieu of sachets, this lamp may be set in the wardrobe and all the wearing apparel will be as much scented as good taste allows.

A DEVICE OF MANY USES

The device is most attractive in appearance and would make a charming addition to the bride's dressing-table. The glass bottle, which holds a half pint of wood alcohol or perfume mixture, is decorated with silver deposit as shown in the illustration on this page. So also is the extinguishing stopper shown, which conceals, when not in use, the lamp—a cork with a wick through it, and a platinum cylinder. The price of this device in glass with a heavy silver deposit is \$6; with a lighter silver deposit it is \$4.50; in plain glass it is \$2.50; and in brass, \$4. The brass lamp is egg-shaped, has a brass stopper, and is very heavy, so that it would serve nicely as a paper-weight.

FROM A BRITTANY GARDEN

From a little villa set upon an island off the coast of Brittany, upon the very island where Sarah Bernhardt queens it in her castle during her leisure hours, come many of the face creams and jellies that are sold in New York by a charming Russian woman. Each summer this woman crosses the ocean to her little retreat and there she makes her exquisite toilet preparation from fragrant products, roses and strawberries and cucumbers and lettuce that grow in her own garden, and, truth to tell, in the Divine Sarah's, too. The latter, with all the pride of ownership, swears that hers are the best cucumbers in Brittany, and gives them to her Russian neighbor to prove her oath. The cucumber creams and milk are especially efficacious at this season of the year, when women whose complexions have been more or less protected during the winter, face the elements of wind and sun, regardless of their complexions in their keenness for the now possible outdoor sports.

WHEN MADAME FIRST CAME TO AMERICA

The soaps, skin foods, powders, cleansing lotions, and the like are made in Russia where they are used by members of the royal family and the nobility who are famed for wanting the best at any cost.

When Madame first came to America, her object was to give facial treatment only—a French treatment studied by her under famous skin specialists at the Sorbonne in Paris. But the preparations she used in conjunction with the treatment were so well liked that she was obliged to order them from Russia in larger quantities, and women as they were being treated would ask for lip sticks, rouges, beauty spots, powders, and other aids to beauty, so that Madame's list of preparations and beneficial skin foods grew longer.

As to the treatment: no cleansing

cream is used, but a lotion instead (price, \$3 a bottle), which removes from the face dead cuticle and dead matter that clogs the pores and causes wrinkles and unsightly blemishes. Skin foods are then well rubbed in, and rollers, three in number, are manipulated at separate times for the benefit of different sets of muscles. An odd little suction roller cleanses



Charming as an addition to the paraphernalia of the bride's dressing-table is a perfume burner of glass and silver

the skin and removes the dead cuticle. What massage there is consists of patting, which stimulates but does not stretch the skin. Six of these treatments cost \$10.

The creams are made from pure vegetable oils and rare herbs. The skin food costs \$5 a jar, and the cucumber, lettuce, and strawberry creams, \$2 and \$3 each, according to the quantity. A rose jelly for roughened hands is priced at \$1.50. The *sachet de beauté* is made from a fragrant little wild flower which grows in great quantities in Crimea, and when thrown in the water the ground petals float upon the surface. In this sachet something has been added to soften the water, but the real value is in the flower oil. Little bags filled with the sachet are especially made to drop in the water basin, and they cost \$3 a dozen; or the powder may be bought loose to throw in the bath, at \$3 a box.

The lip stick with this series is an unusually good one. It is attractively and conveniently put up for \$1. The liquid rouges are made from damask rose leaves and alcohol obtained from white grapes. None of these preparations are perfumed; their fragrance comes from the flowers and herbs of which they are made.

TUBES OF NAIL POWDER

A nail powder has just been introduced which has a great number of things in its favor. It is put up in a two-and-one-half-inch tube of white composition, with a tiny hole on one side near the top out of which the pink grains are poured. This powder is placed upon the palm of the hand, smoothed down with the finger tips, and then the nails of the other hand are rubbed firmly over it. The result is an excellent polish, which is not affected by water, and which has none of the annoying qualities of fine white nail powders, which whiten the nail cuticle and fly on one's clothes. This new polish costs 25 cents for one tube, and \$2.25 for a dozen.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]



DeBevoise Brassière

DeBevoise

(Pronounced "debb-e-voice")

DeBevoise Brassière

No. 1242
\$1.50

IN trying to secure the so-called "natural" figure, some women take the phrase too literally and leave their figure entirely unsupported above the waist.

Fashion never intended this—too loose an effect is vulgar, unhygienic and incorrect.

The new style corset comes barely above the waist-line, and a semi-fitting Brassiere (boned or unboned, according to each figure's individual requirements) is indispensable for securing the

correct contour and the proper effect.

DEBEVOISE Brassieres are the best. In perfect conformity with 1914 fashions, they blend the practical advantages of a well-shaped, properly fitting Brassiere with the delicate beauty of an underbodice, exquisitely enhancing the appearance.

There are 200 DEBEVOISE styles, for every figure and occasion. 50c. to \$15 each.

Ask your merchant to show you the "debb-e-voice."

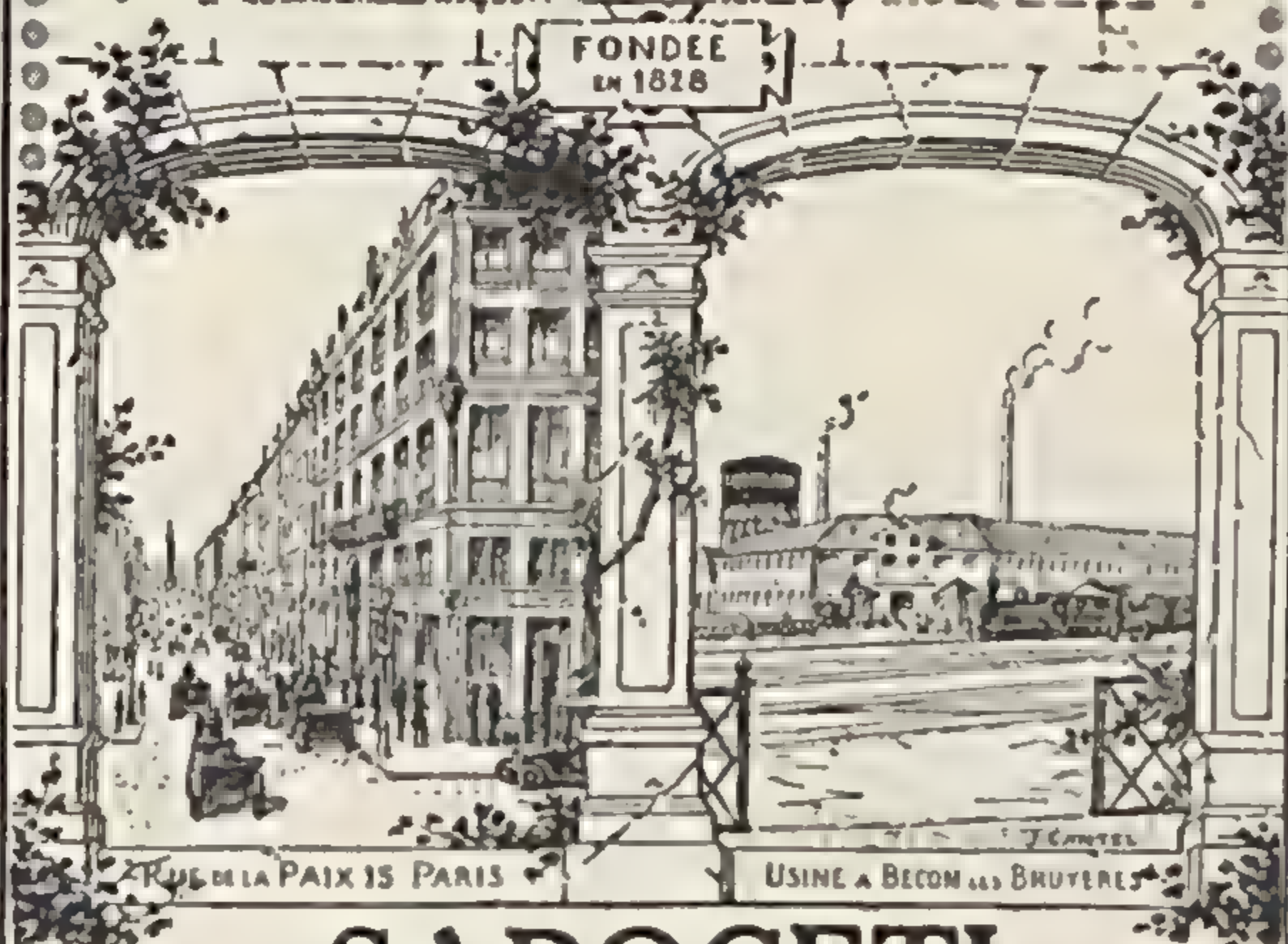
Write for Illustrated Catalogue CHAS. R. DEBEVOISE CO. 1270-F Broadway, New York

No. 2118
\$3.00

Styles for
every figure
and occasion

50¢ and up
at all
good stores

GUERLAIN



SAPOCETI

TOILET SOAP

This soap, patented since nearly a century, has always been appreciated all over the world for its softening qualities, which have never been surpassed by any similar product. It gets its superiority from the fine raw materials used constantly for its manufacture. It is made in 45 different perfumes to meet the requirements of all tastes.

New Premises in 1914
68 AVENUE DES CHAMPS ELYSÉES, PARIS



Celebrated Hats for Women

Dunlap modes include the most effective shapes from foreign sources, with chic and exclusive designs of their own origination



178-180 FIFTH AVENUE
NEW YORK

L.M. HIRSCH Sample Shoe Co. Special for Bridal Parties



Satin Pump in white, gray or black, turn sole, 2 inch Louis XV heel \$3.50



Satin Pump, with Rosette, Cuban heel, in red, white, blue, pink, lavender, black, apricot or yellow \$2.35



Satin Slippers in all staple and new colors \$3.00

Silk Hosiery in all shades to match our satin slippers, 95c. and \$1.50.



"Tango" SPECIAL AT \$4.50

White Calf, Black Satin or Patent Coltskin, Ribbons attached. Spanish Cuban Heel.

Send for Booklet D with illustrations of Spring and Summer Models

404 Sixth Ave., N. Y. Bet. 24th and 25th Sts

L.M. HIRSCH
Sample Shoe Co.

WHAT THEY SAY

THE world is so full of a number of things that instead of making us all "as happy as kings," it is likely to drive us crazy, particularly if we attempt to comprehend everything that is going on everywhere. The kaleidoscopic changes rung by the various reviews reveal the following more or less shocking state of affairs, and make us pine for the peace of Mars or some other remote planet: England has been on the verge of a civil war or a good substitute for it in Ulster; the government of France is threatened with disruption because a prominent editor has been killed by a Minister's wife; Russia is growing more reactionary, and casting greedy eyes on Sweden; brigandage, rapine, and riot increase in China, while the Emperor, under the guise of reforms, has set up what is practically an absolute despotism; the Japanese public pelts its political orators with mud because it suspects them of corruption; austere Gustaf V, who is a total abstainer, an amateur temperance lecturer, and loves his wife better than his life, is risking the throne of Sweden by his fanaticism. Then, too, South Africa is in trouble because of labor difficulties and the subsequent deportation of ten labor leaders; India is furious with Canada for legislating against the entrance of Hindoos into that country; starving Albania is calling to America for help. Canada is having a forty-million dollar graft exposure; the German Crown Prince is talking again; South America is being explored by a notable party; and as for the United States—here, of course, every prospect pleases, and only the man on the other side of the canal tolls controversy is vile. But across the Rio Grande lies Mexico.

THE LATEST ROUTE AROUND THE WORLD

The latest thing in locomotion is aeroplaning around the world. Not that any one has done it yet, oh, no, but everybody is talking about it; and what everybody talks about doing will be done sooner or later. Besides, the trip is no more difficult to perform in this age than crossing the ocean by steam was about a hundred years ago. The Panama-Pacific Exposition has decided to offer prizes amounting to between \$150,000 and \$300,000 to the winner of an aeroplane race around the world, the racers to start at San Francisco in May, 1915, and to return to that point within ninety days. The details of the race are yet to be determined, but the general features of the plan have been announced. The tentative route which covers about twenty-two thousand miles is from San Francisco to New York, to London via points in Labrador, Greenland, and Iceland, thence to Paris, Berlin, Warsaw, St. Petersburg, across Siberia to Vladivostok, then to Tokyo and San Francisco via Bering Sea and Alaska, touching at Vancouver, Seattle, and Portland. This plan seems a bit ambitious, but we must remember that flights were made last year over every important mountain in Europe, and that large bodies of water, such as the Mediterranean and the Adri-

atic, have been crossed repeatedly. The Atlantic, of course, offers the great problem in the journey, but it is almost sure to be solved during the coming year.

AND THE EMPIRE STILL STANDS!

The London *Times* sells at a penny. Will wonders never cease? On the first day of the lower rate (it was formerly "thruppence"), the circulation of the paper was quadrupled, and a full half million people sought in vain for copies. This demand is said to be the most amazing thing ever known in the history of newspapers. What is really most amazing is that the *Times* could change its policy, and the Empire still stand.

WOMAN EXPLAINED AGAIN

Woman, the inscrutable, has been "explained" again, and this time by a German anthropologist. Every act and trait of woman, he asserts, may be explained by primitive wife capture. She has long hair because her would-be spouse grabbed her by that hirsute adornment, threw her on his horse, and made off with her. The short-haired woman died uncaught and unmated. Therefore, the unpopularity of short hair among females now!

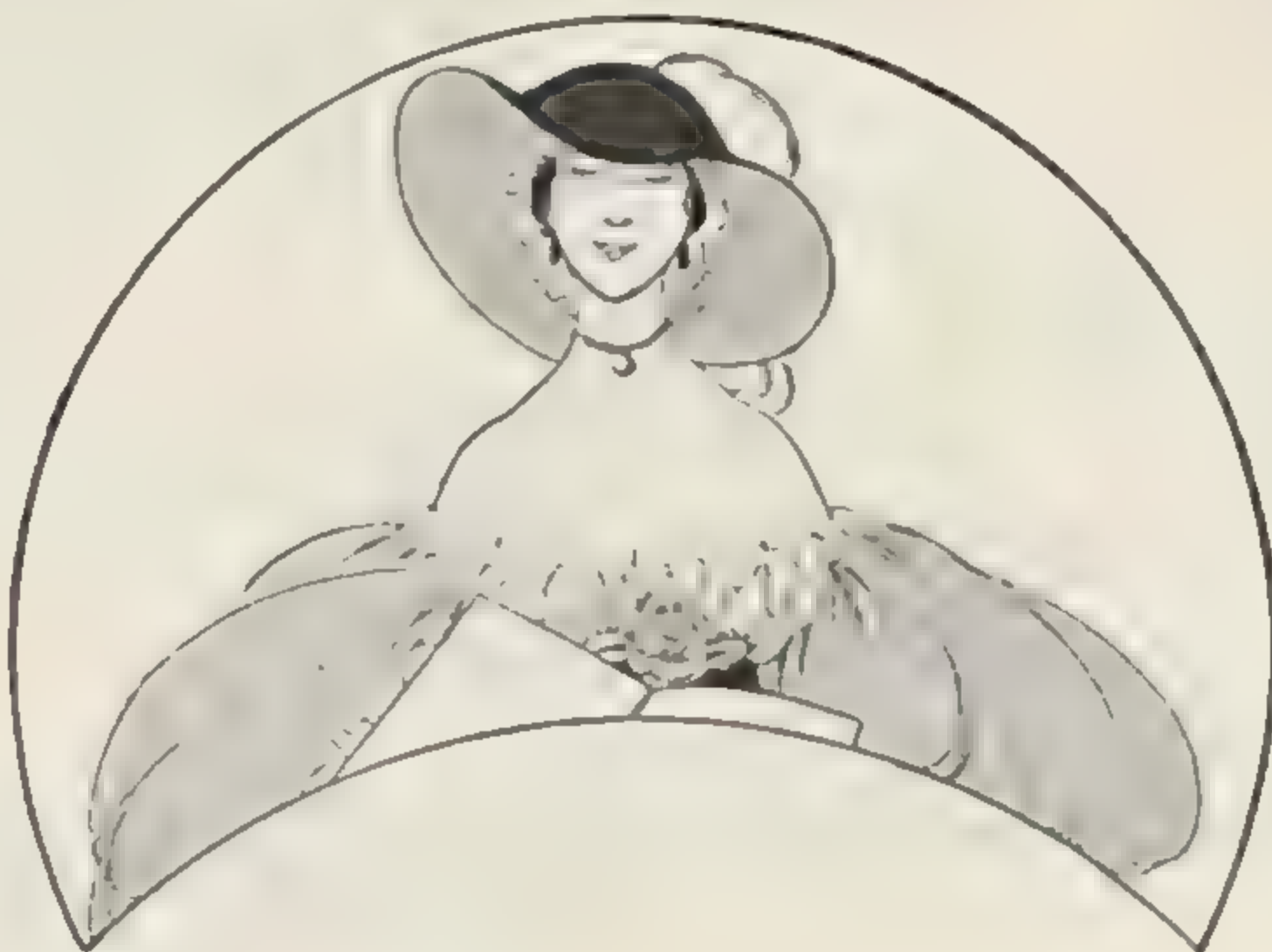
Does modern woman jauntily step off a car backwards? The learned professor at once sees a reason in her age-old habit of trying to get away from a captor and looking backward to her father's house. Similarly, modern woman's tendency to wear tight and high-heeled shoes may be explained by the fact that sensibly shod females in early days eluded capture and died unmated, and thus their type disappeared. Women are proverbially late for engagements. The reason is obvious. The prompt girls got home on time, but the loiterers were caught and married, and reproduced their kind.

Is it not fascinating, this theory! One of the chief sports of history has been trying to understand woman and her ways, and now, at last, she has been explained by the wise professor; all that remains is for woman to explain him. Perhaps, after all though, the alienists could do it better!

FEMININE STOCKHOLDERS

According to those who are making calculations in Wall Street women are coming to the front as owners of corporation stock. In two hundred and fifty-two industrial concerns and railroads, the number of women shareholders is three hundred and ten thousand. Women now constitute forty-eight per cent., or forty thousand three hundred and twenty-five of the stockholders of the Pennsylvania Railroad, and in twenty-eight other roads, the number of women shareholders increased during the last year from nineteen thousand, two hundred and nineteen to twenty-nine thousand seven hundred and thirty. Women are, it seems, learning to take profits and losses philosophically.

DR. ANNIE MARION MAC LEAN



THE CHARM OF THE LUXURIOUS EAST

IS IMITATED BY

LAZELL'S

MASSATTA TOILET WATER

A DELICATE SUGGESTION
OF FRAGRANT JAPAN

THE TRUE ORIENTAL ODOR
IS WONDERFULLY APPEALING

SEND US TEN 2-CENT STAMPS to cover cost of mailing, and we will send you free a cake of Massatta Soap, a week-end package of Massatta Talcum Powder and a small bottle of Massatta Toilet Water. LAZELL, Perfumer, New York

Send a 2¢ Stamp



for a Sample Cake

Just look through this pure, transparent soap, smell its delicate perfume, and feel its rich, creamy lather on your face. You will never again be satisfied with any toilet soap less pure and perfect.

No. 4711 White Rose Glycerine Soap

insures a soft, clear, beautiful skin. Three generations of refined women on both sides of the Atlantic have proven its merits. Sold in every country where beauty is admired, or health desired. At your dry goods dealer or druggist.

For sample trial cake send 2c stamp, or for 10 cents in stamps we will send you a package containing a sample cake of No. 4711 White Rose Glycerine Soap, a sample bottle of No. 4711 Bath Salts and a sample bottle of No. 4711 Eau de Cologne.

No. 4711 Liquid White Rose Glycerine Soap. A new, convenient, delightful form of this refreshing soap—sanitary, economical, efficient. A luxurious shampoo.

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FERD. MÜLHENS, No. 4711 Glockengasse
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The Annual Problem

HE: Let me share your burden, dear?

SHE: But how can anyone tell me just what books to read this summer?

Once a year LIFE departs from its fixed rule of never supplying information, and gets out a Book Number, which is a guide to the latest books. This number, dated May 21, will be on sale everywhere in the United States, Tuesday, May 19. Price ten cents.

Enclosed find One Dollar (Canadian \$1.13, Foreign \$1.26). Send LIFE for three months to _____



Obey That Impulse

SPECIAL OFFER—THREE MONTHS—ONE DOLLAR

Open only to new subscribers; no subscription renewed at this rate.

LIFE, 67 West 31st Street, New York 27

One Year \$5.00. (Canadian, \$5.52, Foreign, \$6.04.)

The Great National Exhibition of Switzerland

Every one who goes abroad this year should make it a point to visit the National Exhibition of Switzerland which takes place in Berne, the picturesque capital, from May 15 to October 15. It will prove one of the big European events.

It will be a harmonious display of the entire industrial and social life of the Swiss people and will give foreign visitors an intimate understanding of life in the Alpine Republic.

Such a comprehensive Exhibition has not been seen in Switzerland for seventeen years.

Most Famous Centers of Switzerland



Berne, the picturesque capital of Switzerland.

Berne the picturesque capital of Switzerland, always exercises a great attractive power by its characteristic aspects and its marvelous natural position. The old quarters have kept their fascinating mediæval appearance, which the artistic towers and the many curious fountains render still more striking.

After a few days spent in the capital the tourist should on no account fail to visit the places mentioned below. Every one of these renowned centers has a peculiar charm of its own.

Lucerne The northern terminus of the famous St. Gothard Line, wonderfully located on the shore of the Lake of Four Cantons. Starting-point for the mountain railways to Rigi, Pilatus, Stanserhorn, Burgenstock, Engelberg. Airship station. Sports and Amusements.

Zurich The most important city of Switzerland, the center of Art, Education, Commerce and Industry. Marvelous lake and mountain scenery. Venerable monuments of a great history, fashionable residential quarters and modern shops for silk, etc. Best starting-point for tours all over Switzerland and the neighboring countries.

The Grisons The most beautiful and most attractive mountain stations, including the marvelous Engadine, and the health resorts Davos and Arosa. Most delightful journey by the famous Raetian Railway and the electric Bernina Railway.

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Hotel Tariffs in Switzerland

Full particulars of a reliable and official character about Hotels in all parts of Switzerland, on the Lake of Constance, on the Lake of Geneva, the Italian Lakes and the Chamonix Valley will be found in the well-known *Hotel Guide of Switzerland*, 1914 edition, just out. (By mail for 10c postage from the address below.)

The Official Information Bureau of Switzerland in New York has prepared a little package of illustrated literature describing all the above-mentioned places. This package, known as *Pocket Series No. 38*, will enable anyone to plan a delightful holiday.

Pocket Series No. 38 is free on personal application or by mail for 15c postage

Official Information Bureau of Switzerland

241 Fifth Avenue, New York City

ANSWERS TO CORRESPONDENTS

VOGUE invites questions on dress, social conventions, etiquette, entertaining, household decoration, schools, and the shops. Any reader may have an answer on these and similar topics; Vogue stands ready to fill the rôle of an authoritative, friendly adviser.

Because fashion is so variable, and depends so much on *who* you are and *where* you are, it is always better to secure a reliable answer to each problem than to run the risk of making a mistake. Before asking Vogue, please read carefully the following rules:

(1) Addresses of where to purchase any article will be sent by mail without charge and as promptly as possible, provided that a self-addressed, stamped envelope accompanies request.

(2) Answers to questions of limited length and unlimited as to time of answer will be published in Vogue at its convenience, without charge.

(3) Ten-day questions. Answers sent by mail within ten days after receipt. Fee, 25 cents for each question.

(4) Confidential questions. Answers sent by mail within six days after receipt. These answers will not be published without permission. Fee, \$2.

(A) The right to decline to answer is in all cases reserved to Vogue.

(B) The writer's full name and address must accompany all questions asked of Vogue.

(C) A self-addressed and stamped envelope must accompany all questions which are to receive answers by mail.

(D) Correspondents will please observe carefully the rule of writing on one side of their letter-paper only.

A WIDOW'S SIGNATURE

Mrs. L. S.—Will you please tell me whether a widow continues to use her husband's full name on her visiting cards, and whether it is used on letters addressed to her?

Ans.—A widow who has lost her husband by death, not divorce, retains his name in full. She is still Mrs. John Brown. Her visiting cards are marked thus and her letters so addressed.

The correct way to sign a letter is to omit the prefix, Mrs. Mrs. John Brown signs herself Mary Brown, not Mrs. John Brown. If the letter is to a stranger, "Mrs. John Brown" may be written in brackets under the signature.

A NORMAL BOY OF TEN

Mrs. G. E. A.—Please tell me what a normal boy of ten ought to weigh and measure.

Ans.—The weight of a boy ten years of age should be 66½ pounds, height 52 inches, and chest measure 26 inches. This is for a normal child who has had no interruptions in his growth.

One great reason for lack of proper development in a boy is lack of rest. A normal child wakes between six and seven o'clock and uses both his body and brain for over twelve hours, unless his guardians take care to arrange a rest hour. This rest should not be in the form of a punishment, but should be made as attractive as possible; otherwise it is of no use.

If the boy's appetite is poor, treat him as you would a fire that has run down. One would never put all the coal on at once; a little fuel at stated times will coax it back to a normal fire. We Anglo-Saxons have a pernicious habit of choosing a meal-time for administering to our children correction and punishment. Even a Latin peasant knows better than this. Cheer and laughter accompany the simplest repast in a French home. This is one reason why

the French are a gay people,—in large part because their digestion is good. A child who is either over-weight or under-weight is usually a victim of indigestion, often brought about by a defective nervous system.

WEDDING SUGGESTIONS

Mrs. P.—Will you please tell me how a bride should enter the church when she has neither father nor near relative to give her away in marriage? Also will you suggest a menu for a wedding breakfast?

Ans.—We would suggest that you adopt the ancient custom of having the bride accompanied only by her maidens. In that case it would be quite appropriate and pretty for the bride to be preceded by the maid of honor. We presume that whoever gives the bride away will sit in the front pew and merely step forward at the proper moment in the marriage service.

The following menu is appropriate for a wedding breakfast: hot bouillon or eggs in some form served with finger rolls for the first course, followed by creamed oysters or crab à la Newburg. A chicken salad could be served next, though this is not absolutely necessary, and ices, bonbons, cake, and black coffee. This menu is, of course, one suitable for a buffet breakfast.

If the guests are to be seated at tables, birds, chicken, or game might be served instead of the salad.

WHEN A WIDOW REMARRIES

W. G.—Will you be so good as to answer for me the following questions?

When a widow remarries with what monogram should she mark her household linens? With what letters should silver given as a wedding gift be marked? In whose name and in just what form should wedding announcements be sent out? What should be the individual signature of a woman after her second marriage?

Ans.—When a woman remarries she entirely drops the name of her former husband and marks her household linen which is purchased before her marriage with her maiden name. All linen procured after her marriage should be marked, of course, with the name of her second husband. Silver given as a wedding gift should be marked with her maiden initials.

In sending out wedding announcements it is more correct to have the announcement made by some member of the family. An aunt, brother, sister, or, in fact, any senior member of the family may make it. In this case the announcement should read:

Mrs. Jones
announces the marriage of her niece
Mrs. Henry Smith
to
Mr. John Brown
etc.

Otherwise it is allowable to have an announcement such as this engraved:

Mrs. Henry Smith
and
Mr. John Brown

announce their marriage
on Tuesday the tenth of March
one thousand nine hundred and fourteen
at (Place of wedding)

Another correct form is:

The marriage is announced
of
Mrs. Henry Smith
and
Mr. John Brown
etc.

In the individual signature the maiden name with the surname of the second husband should be used.



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Summer Frocks of taffeta and fancy crêpes with Parasols to match.

Gowns of lace and embroidered nets with Hats—suitable for afternoon wear. Tub Skirts of linen, pique and novelty cotton fabrics.

Delicate Parasols of the new fabrics (water-proofed), which may be used for the promenade in clear or rainy weather.

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To these are added our own exquisite adaptations and original designs, of special appeal to conservative tastes.

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We have no agencies—Our shoes are sold only in our own shops.



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The healthiest babies are handled least. The Baby Cariole will save the lifting and carrying that would make yours tired, cross and nervous—and may permanently improve his health.

It is both movable crib and playroom. Baby can sleep or play outdoors in it for hours. Made with white enamel frame, silver-finished wire screens, noiseless rubber tires and sanitary mattress on woven wire springs. Gives abundant light and air and freedom for his legs, with absolute protection against floor drafts and every kind of harm, day and night.

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If you are not interested, let us send it to some friend who is.

The Baby Cariole is collapsible and fitted with a special canvas bag for convenient storage or for traveling. Easily set up again without tools. If your dealer cannot supply you, write us to supply you direct.

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Ideal—Winter and Summer

ART *in* MINIATURE

"I wish I could stay home to-night and rest"

WHEN the nerves have been exhausted by business or anxieties, even pleasures seem but a new drain. Yes, even "rest" is often hard to get, for sleeplessness frequently adds its burdens to loss of appetite and the distresses of indigestion. To this crisis Sanatogen brings the common-sense help of a concentrated food- tonic containing the very elements that are actually being clamored for by the nerves.

The "lift" of Sanatogen's good cheer to the cells of the system helps sanely and naturally the rebuilding of strength in the body. This has been the experience of many of the most active of the world's famous men and women—as their grateful letters testify. And over 19,000 practicing physicians write, over their own signatures, words of praise which may well give you confidence in Sanatogen's power to restore.

Sanatogen is sold by good druggists everywhere in three sizes from \$1.00.

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A Department Devoted to
Suggestions for Gifts

A LONG with the fashion of ruffled shirts, small-clothes, and enameled snuff-boxes, in the day of our Colonial and Revolutionary ancestors, came the miniature. The macaroni must needs carry a dainty miniature of his betrothed over his heart that it might be taken out, gazed upon, and apostrophized. And yet, though the art was held in high repute, it was not so with the artist. There is an amusing tale of Benjamin Trott who, with another miniature painter, established himself in an Albany hotel when the yellow fever epidemic of 1796 had driven him from New York. Some gentlemen of the town gave them "tickets of invitation" to a ball, but later there came a note explaining that "the gentlemen of Albany must recall the invitation, as, according to the rules, no mechanics could be admitted."

Not so to-day, for although for a century miniature portraits were superseded in the popular taste by the daguerreotype and the photograph, to-day both the art of miniature painting and the artists are held in high favor. At the Metropolitan Museum of Art in New York City, the exhibit of the Morgan collection of miniatures embraces exquisite examples from many countries and dating from the beginning of the art up to the early nineteenth century. To supplement this exhibition a representative collection of twentieth century miniatures has been secured by the museum from the American Society of Miniature Painters.

AN ART FOR WOMEN

It is not surprising to find the work of women foremost in the revival of the art of miniature painting, for ever since the middle of the sixteenth century, when the miniature painting of Lavina Teerlinck was of high repute in England, women artists have held a large place in this branch of portraiture, displaying a natural aptitude for delicacy of touch and fineness of detail. Very many of these first women miniature artists worked in England, though the art was general in other countries. The American artist, Charles Willson Peale, who painted miniatures as well as portraits, speaks in some unpublished memoirs of the excellent work of Miss Mary Wrench of Philadelphia, and Miss Sarah Goodridge of Boston.

Among the modern exhibitors in this country is Mrs. Homer Saint-Gaudens, whose work is unique in that she presents in her miniatures what the English portrait school accomplished in portraits, and, like the old masters, she strives to make every portrait an artistic picture, as well as a likeness of the original. She has found among Americans of to-day types similar to the subjects of Gainsborough, Romney, and Sir Joshua Reynolds, and in painting them she has used a treatment as to grouping and background not unlike that of the school to



"Paul and Ivy," two little models in whom Mrs. Saint-Gaudens proclaims aristocracy and spirituality to be natural to childhood.

which these men belonged. At the beginning of the modern revival it was thought that landscape backgrounds in miniatures were suitable only for the white-wigged subjects of earlier days; but in giving a deep perspective to her portraits, Mrs. Saint-Gaudens has successfully disproved this contention.

Miniatures of children figure largely in the modern revival. Mrs. Saint-Gaudens is especially successful in painting children, posing them to catch the vitality and unconsciousness of childhood. This is really not posing; rather it is the happy result of not insisting that children take any set positions, but of letting them play at will until some characteristic attitude presents itself.

A MEDIUM FOR THE CHARM OF CHILDHOOD

In "Paul and Ivy," illustrated on this page, Mrs. Saint-Gaudens has found in two little professional models the nobility of expression associated with the child subjects of the English portrait painters. These children have a spirituality of expression like that in the eldest boy and girl in John Hoppner's famous "Juvenile Retirement." The background in this miniature has not the far perspective of landscape characteristic of much of Mrs. Saint-Gaudens's work, but the grouping and treatment of the children are tinged with imagination and romance.

Mrs. Saint-Gaudens's subjects possess a poise and an air of distinction which, as Charles A. Caffin says, is "not so much a reproduction of something in the subject as in the artist," and in this her art is more like that of Gainsborough than Reynolds. It shows her academic training under such masters as Mr. Abbott Thayer, Mr. George de Forest Brush, and her late father-in-law, the famous sculptor, for she believes that general training in portraiture and sculpture is essential to her art. Among her recent paintings is an exquisite miniature of Miss Maude Adams as Peter Pan, which Miss Adams has sent to James Barrie in acknowledgment of his many plays he has written for her. Others of her works are at the Royal Academy in London and the Metropolitan Museum, New York.



"The Man Reading," shows Mrs. Saint-Gaudens's power of portraying individuality

Reduce Your Flesh

It can be quickly and easily accomplished. For every part of the body we have a specially designed article in

DR. WALTER'S FAMOUS Rubber Garments

FOR MEN AND WOMEN

By inducing perspiration these garments cause the safe and speedy reduction of all unnecessary flesh. They cover the entire body or any part. They are endorsed by leading physicians.



BUST REDUCER, \$5

Made of Dr. Walter's famous flesh-reducing rubber with coutil back. The reducing qualities of this garment are remarkable, at the same time it gives added comfort and style.



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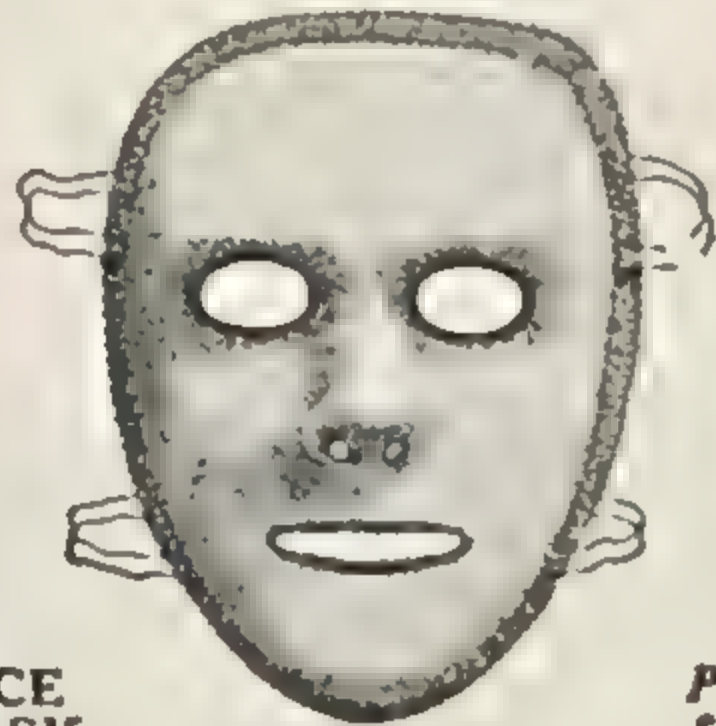


DR. WALTER'S SLIP-OVER, \$6

Made of strong rubber elastic webbing. Worn over the corsets and reduces the thighs at the same time increasing comfort to a startling degree.

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Perfect fit guaranteed

Rubber Elastic Webbing "Slip-Ons," \$8 up



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Inventor and Patentee

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Ages; For Girls

2 to 7 For Boys

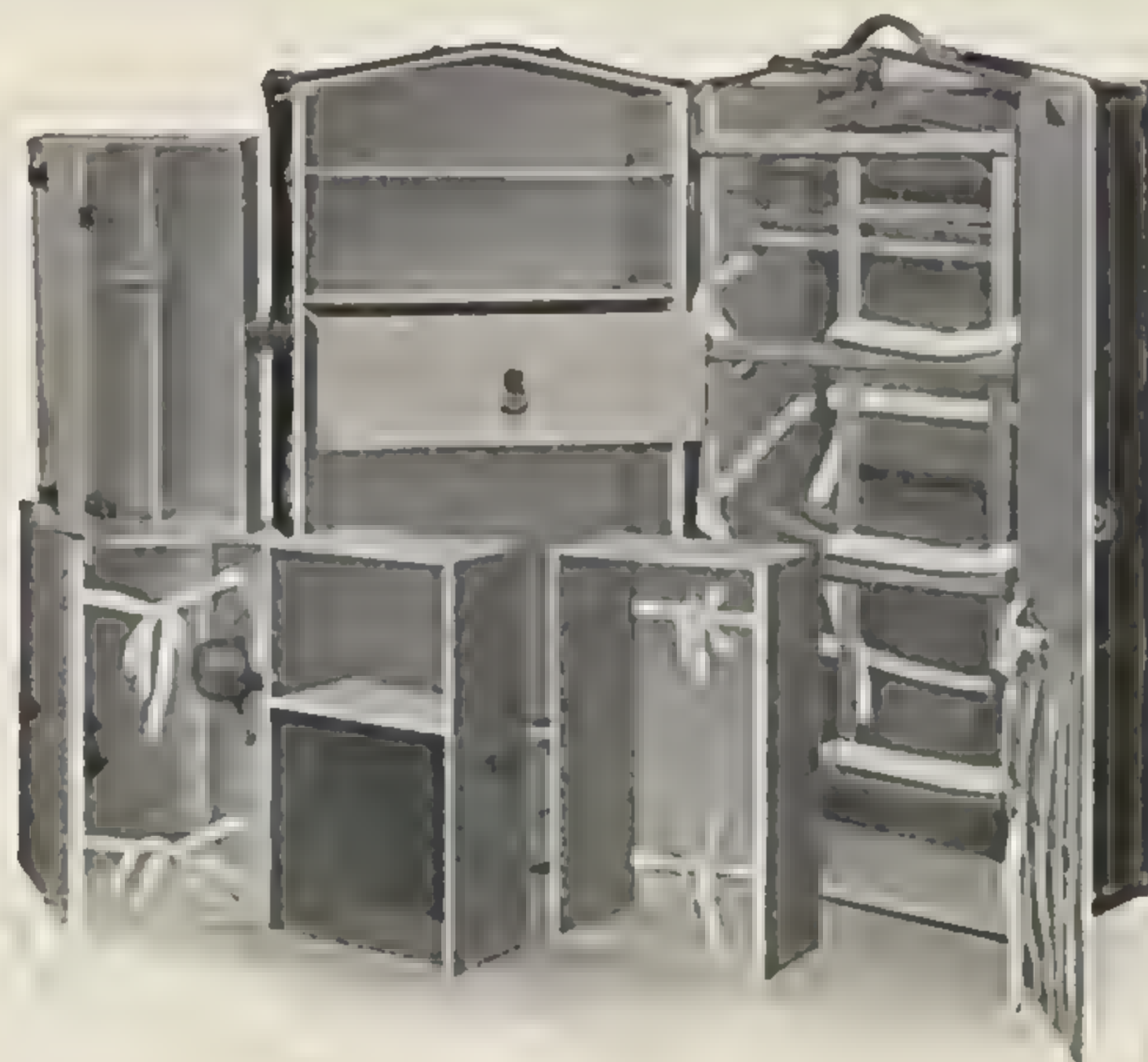


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They are not sold by stores—sold direct to you—delivered Free to all parts of the world.

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We now present this trunk as being the one Wardrobe trunk which will transport to any distance, and preserve in perfect condition, every garment or article needed by even the most particular person.

We make these trunks on honor, and sell them on their determined merits. We only ask that you will allow us to send you one for personal examination and approval in your own home.

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FOR MEN AND WOMEN



CORSAGE

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NECK AND CHIN REDUCER

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The pure Para rubber restores the wrinkled and saggy muscles to a firm, healthy condition. It not only removes the wrinkles, but draws out all impurities from the skin. The small articles are adjustable and fit anyone—no measurements are required.



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Reduce the limbs, hips, abdomen and as far above the waist-line as desired. Can be worn under the corset all day without the slightest discomfort. Also Union Suits, Stockings, Jackets, etc., for the purpose of reducing the flesh anywhere desired. Invaluable to those suffering from rheumatism.

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You may depend upon this.

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My Own Skin Nutrient

Will make the skin firm and refine its quality. Price \$1.50

My Own Smooth Out

An Astringent and Healing Cream. Will smooth from your face those little wrinkles that annoy you. Price \$1.50

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For a dry or sallow skin. Will circulate the blood and revive old tissues. Price \$1.50

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Will cleanse and whiten your face. Price \$1.00

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Very pure and of a healing quality. Price \$1.00

My Own Lip Rouge

Will prevent your lips from chapping and keep them soft. Price \$.50

Lillian Russell's Beauty Box

Containing all the above preparations neatly and attractively packed. Price \$5.00

My own Toilet preparations are on sale in leading Department and Drug Stores everywhere. If you cannot obtain them at your dealer's send me his name and I will see that he is supplied.

Lillian Russell

2160 BROADWAY, NEW YORK

IMPORTANT—My own are the only toilet preparations which are authorized to use my name or likeness, and have my endorsement.

GRANDMOTHER'S BONNET BOX

IT was Balzac who said, "All collectors are poets," and it is easy to believe him when one sees the collections of old-time bandboxes that are being made at present by so-called faddists, for their exquisite colorings and designs make them the most poetic things imaginable. It is remarkable that they have not caught the fancy of the collector before, and that it is only lately that any one has thought of searching for them under the cobwebby eaves of old Colonial houses.

The zest of collecting them is the more keen because there are only a few of these old bandboxes in existence. Most of them have been destroyed by unappreciative people who scorned such old-fashioned things.

Now all the wonderful old boxes that escaped destruction by being tucked away in some dark, herb-perfumed corner, are treasured, set forth upon highboys, tables, and dressers, and regarded, with their time-mellowed tones and quaint pictures, as the most artistic of ornaments.

In the olden days of their youth these bandboxes were in no wise less highly esteemed. They were never common, every-day things given away freely with every purchase of a hat, as hat-boxes are to-day. They were sold at very handsome prices, not at the milliner's shops, but at the bandbox-maker's, who was always a dealer in wall-paper as well, for the bandbox papers, although designed especially for the covering of bandboxes, were made after the style of wall-papers. They were all printed by hand from maple blocks and colored with lasting vegetable dyes, for the perishable anilin ones that we have now had not then been invented. Consequently, though we inherit the bandboxes of our ancestors, our posterity will not enjoy a like privilege, for not only will the colors of these latter-day ones fade utterly away, but the paper itself will crumble into dust at the end of two or three generations. We, indeed, belong to an age of perishable things, but the old bandboxes lasted for years, because they were well made, strong, and durable. Perhaps for greater strength, they were always oval; the square bandbox is a thing of modern times.

A BANDBOX A MAN'S BOX

The whole history of the bandbox is interesting. The box was not created as a receptacle for hats at all, nor was it invented for women. It was at first intended for the starched ruffs, or bands of lace and muslin or of richly ornamented satin, buckram, silk, or velvet,

which men wore about their necks in the seventeenth century, and which required a large box that they might be carried uncrushed when the dandified owners went traveling. When woman adopted the bandbox for her own uses, she retained the name which it still bears, though bands are no more.

There is one ardent collector of old bandboxes in New York who possesses several hundred of these old-time objects, and at the Hudson-Fulton exhibition at the National Arts Club thirty-five specimens were displayed, and were among the most admired objects on view. One of them had a view of the City Hall, other views were of Castle Garden, of the Capitol at Albany, the opening of the Erie Canal, and

of the first American railroad. Many of the designs, however, were merely decorative, of no particular historical intent, but rich in castles and temples and landscape effects.

COLORINGS LIKE THE MODERN SCHOOLS

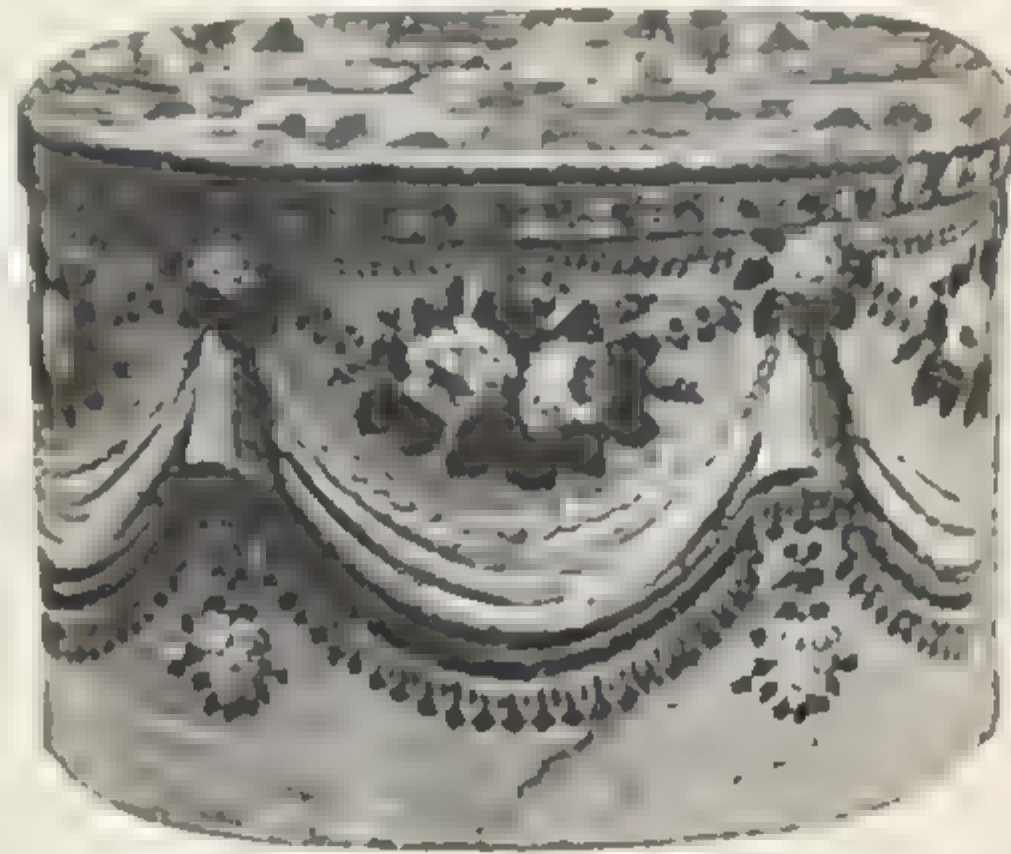
The old bandboxes which are illustrated are all very interesting specimens of bandbox art. The one at the top of the page is the largest. It is enormous, and measures across the top twenty-two by eighteen inches. Its colors are rich and beautiful, and the exact duplicate of the box is preserved in the Museum at Deerfield, Mass. The cover has landscape scenes on it of towered castles and formal gardens into which lead broad marble steps.

The box at the right at the bottom of this page is charming, both in its color and its design. The main background is a soft lead tone, and the figures are in black and white—the blacks as intense and rich as black velvet. The whole is amazingly well set off by the border of the cover, which represents a row of beads in gold against a field of orange-toned brick red; the effect is strikingly beautiful.

At the left is a box of a soft yellow color, entirely different in tone from the others. The trees are deep green, the cupids flesh color, the urns and pedestals white, and the lady is robed in pale blue. There is a dim landscape on the cover, and the border is of the pale blue with lines of pink and white marking it.

So careful were our great-grandmothers of their bandboxes that when they were traveling they always put about them a generous bandbox bag to protect them. These bags were made with a puckering string at the bottom as well as at the top, and the box could be easily popped in and the two strings

(Continued on page 114)



Of a size and flowery magnificence that bespoke its owner's high estate



Frolicsome cupids on white rams, a lady and cover of pale blue made a box of ladylike daintiness



A pilgrim smoking, a soldier at the door, children returning—behold life's drama on a bandbox



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Every summer sport and gaiety. Sumptuous hotels, but also little hotels and boarding-houses at moderate rates.

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A Home Treatment Box Convenient for Traveling



Toilet preparations that are loose in your bag or trunk are in danger of spilling. I have prepared a compact box for traveling, made of grey Japanese Metal and divided into sections that hold each jar and bottle firmly in place.

For \$10 you can have this attractive box containing Mary Grey Cleansing Cream, Skin Tonic, Retiring Cream, Muscle Oil, Liquid Rouge, Liquid Powder, Face Sachets and Face Cloths of soft Japanese paper and Face Powder.

The investment of \$10 now in this Mary Grey Home Treatment Box will keep your skin in perfect condition during these trying days in the open. You cannot afford to be without it now that your skin is exposed to sun and wind for so many hours every day.

A smaller Home Treatment Box of heavy cardboard can be had for \$5.

Mary Grey Cleansing Cream penetrates the pores freeing them of all impurities. \$3, \$1.50 and 75 cents a jar.

Mary Grey Skin Tonic tightens and tones up the skin and stimulates circulation. \$5, \$2 and 75 cents a bottle.

The Latest Parisian Dress Shield for Summer, of Silk or Skin, 50 cents.

Face Treatments by scientific patting, \$2.50 each; \$10 for course of six.

Telephone
Murray Hill 3014

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2 East 46th Street, New York
Between the Ritz and Fifth Avenue

Hickson

WEDDING GOWNS
BRIDESMAID'S DRESSES
GOING AWAY FROCKS

Transcendently beautiful in Simplicity, Youthfulness and Inherent Style.

Estimates, Drawings and Patterns
Furnished

Fifth Avenue at 52nd Street
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Trousseaux By Dunstan

Gowns Wraps
Suits Millinery

W. 57th St., No. 31
New York

NOBLESSE OBLIGE

Under the Supervision of a Woman Commissioner of Correction, Conditions Surrounding Women Prisoners, Hitherto Corrective in Name Only, Will Be What the Name Implies

At last the woman offender, always a tragic figure, is to have her right to privacy and decent treatment respected and provided for. No longer in the hour of her degradation is she to be a spectacle for gaping crowds and the sneers or coarsely expressed pity of the passers-by who gaze with curiosity at the melancholy procession, as it files into the waiting wagon in front of the police station or as she undergoes examination in the court. Hereafter, slumming parties of the well-dressed will have to find some other after-dinner diversion than the sight of girls pleading in the Night Court.

The public exhibition, humiliating as that is, has not been the worst of the woman offender's experiences; when women have been arrested they have been taken to police stations, where they were often kept for a long time, two of them sleeping in a cell that was really only large enough for one. First offenders and hardened criminals were all herded together in a promiscuity that was degenerating physically, as well as morally. Nothing more dehumanizing in the way of a place of detention can be conceived of than the antiquated building down at the Tombs, part of the old city prison, where the women prisoners have been kept. To have seen women and girls of various races, colors, and social grades, sitting apathetically about the dreary general rooms, or crowded into the unfit cells, was to carry away a picture of hopeless degradation.

THE PAGE LAW

As long ago as 1911 the first step toward a sadly needed change in the methods of treating women prisoners was taken by the passage of the Page Law, designed to reform all the inferior courts. The changes provided for by this law included a provision for the separation of women and men prisoners, which, as may be conceived, was a necessary basic reform, and, most important of all, it opened the way for the men and women who for several years past have devoted themselves to the task of improving the conditions of prisoners. Such workers were quick to realize that this law gave them an opportunity to put into operation the plan for establishing a detention home for women, which would make for the physical welfare, as well as the moral reformation, of the girls and women who are so unfortunate as to come within the operation of the criminal law.

The far-seeing and experienced friends of the woman prisoner, backed by the Page Law and an appropriation of four hundred and fifty thousand dollars by the municipality, purpose putting an end for all time to the old methods of punishment and the old environments, and with truly American enterprise they have undertaken the creation of an institution, the like of which has never before existed anywhere in the world. The



Griffin & Wynkoop, Architects
A combination prison and court-house designed to give its prisoners a chance for wholesome, sanitary living

unique combination of jail and court-house to be known as the Detention Home, and is to have an original system of administration resulting from a careful study of the matter by local civic organizations and individual men and women.

Conspicuous among the organizations and individuals interested are the Woman's Municipal League, Mrs. Edward R. Hewitt, president; Mrs. Barclay Hazard, vice-president; Mrs. J. Borden Harriman, Miss Anne Morgan, Miss Maude Miner, and Miss Smith, the Probation Officer of the Jefferson Market Police Court; the Charity Organization Society; William McAdoo, Chief City Magistrate; Marcus Marks, Borough President of Manhattan; George McAneny; Comptroller Prendergast, and the architects, Messrs. Griffin & Wynkoop, appointed by George McAneny when he was Borough President.

Mrs. J. Borden Harriman has been a tireless worker in this cause, and is credited with being largely responsible for the handsome appropriation by the board of estimates of nearly half a million dollars for the erection of a building to be used as the detention home.

THE DETENTION HOME

The structure, which is to be fourteen stories high, will cover an area of one hundred feet square on the north side of West Thirtieth Street. It is designed to accommodate three classes of prisoners. Forty temporary detention rooms have been provided for arrested persons before they are arraigned, and one hundred and fifty rooms have been designed as the city district prison.

The first four stories of the building will contain the magistrate's court, with

(Continued on page 112)

Model your figure
with a
Model
brassière

Fashion's Reign

FASHION, in her ever-changing moods, has once more waved her "Wand" and announced to the world that all gowns must be natural, loose-fitting and gracefully outlined.

A woman's undergarments are the keynote of her outer dress. Model Brassieres permit of the careless grace of outline, at the same time protecting the natural lines of the figure.

All women who have at heart their appearance must concede that these attractive Brassieres, with the extra-large arm shield—removable rustless boning, "flap" covering non-rust hooks and eyes and variety of fastenings are the correct thing for the present day mode.

Our personal Guarantee on every Brassiere.

If your dealer cannot supply you with Model Brassieres, write to us direct. Write today for the handsomest Brassiere Catalogue published, showing over 50 newest style Brassieres of fashion's latest decree.

Price 50c. to \$6.00

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PARIS

Model Brassière Co.

BROOKLYN
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FRANCISCO

DEPT. A.
200 FIFTH AVENUE, NEW YORK CITY

HENRI BENDEL

Importer of

Summer Hats

Evening Gowns

Afternoon Gowns

Novelties

10-12 West Fifty-Seventh Street

NEW YORK

Telephone 7700 Plaza

Preparing the Skin for the Summer

Now is the opportune time to take a course of treatments at the Arden Salon D'Oro. Miss Arden has successfully demonstrated that the skin responds quickly to treatment at this time of year—that the improvement will be lasting and progressive through the entire summer, especially if one follows up the Salon Course by self-treatment during their vacation sojourn, for which Miss Arden recommends the requisite

Venetian Preparations

the possession and correct employment of which will nullify the burning, darkening, drying influence of the hottest summer sun, and will preserve throughout the long season, the delicate, fresh complexion natural only in crisp October days. Each of the following has its own definite function:

Ardena Skin-Tonic, a matchless astringent for making firm and youthful the flesh and tissues of the face. 75c, \$1.50, \$3.

Venetian Cleansing Cream, a thorough cleanser for the pores; keeps the skin in a sanitary condition. 50c, \$1, \$2.

Venetian Pore Cream, closes enlarged pores and makes the coarsest skin smooth and fine. \$1 per jar.

Venetian Lille Lotion prevents sunburn, cools and whitens the skin. \$1, \$2.

Vantie Cream for shiny noses; removes oil and grease and makes the powder adhere; in small containers for bag or purse, 50c.

Free book describes many other important preparations. Write for it.



Spring Changes the Skin

When winter goes, the ensuing warmer weather affects the skin in a marked degree, changing the very elements of its composition. This is why the complexion looks so "dead" during the beautiful month of May. If still in New York, or if paying a visit to the metropolis, a few treatments at the hands of Elizabeth Arden's skilled and experienced assistants, in the Arden SALON D'ORO, will be found most reinvigorating to the skin. Single treatments, \$2.00.

This Summer You Will Often Need the Arden Week-End Box

It is a pink-Japanned metal box, containing: Ardena Skin-Tonic, Venetian Cleansing Cream, Venetian Velve Cream, Venetian Pore Cream; also samples of Venetian Rose Color, Venetian Muscle Oil, Venetian Flower Powder, Venetian Lille Lotion. A wonderful bargain, complete, at \$3.

Everything Sent by Mail on Receipt of Cheque. Please include Postage.

Elizabeth Arden

509 Fifth Avenue

Suite 44

New York

Preparations for Sale also at STERN BROTHERS, N. Y.

Branch Salon, 1209 Connecticut Ave., Washington, D. C.



MANY persons, in their desire for economy, make themselves over extravagant.

There are some very successful men and women who cannot see why they should buy good traveling equipment, and in the end they pay more for this false economy than the more expensive first quality articles would cost.

Merit is not based on temporary value, but on long economics.

The value of such goods is lasting; making the yearly, monthly, weekly or daily cost much smaller than for cheap goods for shorter life.

Never buy cheap luggage; buy rather lasting luggage; it will cost you more at first, but the extra cost is your travel insurance.

Indestructo Trunks represent the highest quality which it is possible to build into traveling equipment.

Indestructo Trunks are priced accordingly; they cost you more to buy in the first instance, but they are the cheapest in the long run.

We do not leave trunk service to chance; we guarantee full five years' service on Indestructo Trunks, regardless of how far they travel or what happens.

We build our protection into every Indestructo Trunk, and then we guarantee our confidence to you in the most tangible way any manufacturer could assure you.

Write today for the Indestructo Travel Book, and also for a copy of Caveat Emptor.

National Veneer Products Co.

9 Beiger Street

Mishawaka, Ind.

Before Retiring A Dainty Woman Uses



Poinciana Cerate

After a strenuous day outdoors, all traces of sunburn and roughening are obliterated—the tiny lines, that come partly from laughter and partly from constant exposure to the drying sun, are smoothed out—the skin, softened and well nourished by **Poinciana Cerate**, recovers its freshness during the hours of rest.

Poinciana Cerate is a necessity to the woman who cares about her appearance—it nourishes the tissues; it prevents and immediately relieves the effects of wind and sunburn. **Poinciana Cerate** will not grow hair and will not injure the most delicate complexion.

We are sure that you will be entirely satisfied with **Poinciana Cerate** and if you do not find it to be all that we claim we will gladly refund your money.

Put up in jars for 50 cents, \$1.25 and \$2.50 and tubes for 25 cents.



Ask for it at any reliable dealer's
or send direct to

G. B. MERRIAM
Lake Placid, N.Y., Palm Beach, Fla., or
White Sulphur Springs, West Virginia

N O B L E S S E O B L I G E

(Continued from page 110)

its entrances and subdivisions, and the detention home and district prison with their subdivisions will occupy the other floors. The small, individual rooms, they are not to be called cells, of the detention home and prison departments are planned around a court recessed from the street to preclude the possibility of drugs and weapons being introduced into the building from the outside. By means of the open court every room of the whole prison will get direct sunshine at some time in the day, which makes for more hygienic environment than most of the inmates enjoy even in their homes. Unlike the ordinary prison cells these rooms will have ordinary sized, gridded windows.

NO HERDING OF CRIMINALS

When the proposed building is completed, instead of being detained at the police stations for a long time as formerly, the women prisoners will be called for by police department automobiles that will make the round of the station houses about every two hours for the purpose of transferring such prisoners to the detention home. Arrived at the detention home the prisoners enter a general room for arrested persons, from which room they are shown into individual detention rooms. Later, an officer conducts them to a complaint room, or takes them in turn to the prisoners' waiting-room, the court-room, the finger-print room, and, after sentence, to the room for detained persons. Women guards of the detention home or the district prison then examine the women, and place them with the group to which they belong according to the kind and degree of their law-breaking. As every precaution is taken to insure privacy for the prisoners, it is even arranged that women on probation can report to their probation officer on the second floor, without coming in contact with the crowd in the court-rooms or with the public outside.

REAL ROOMS FOR REAL PEOPLE

The fifth story of the building is to be given up to the administration offices of the detention home and prison, and the living apartments of the superintendent and assistant superintendent, both of whom will be women. On this floor, also, arrangements are to be made for the prisoners to receive callers. The women asked for are to be brought from their rooms, and while they will be permitted to converse privately, they will be separated from them by a double wire screen which will prevent any drug,

weapon, or other contraband article from being handed to the prisoner. No men will ever be permitted above the fifth floor officially or otherwise, and women sight-seers will also be barred.

The most important feature of the whole new scheme is perhaps the arrangement of the department in which the detention home and prison are to be installed. Twenty-four individual rooms will be placed on each of the floors used for this purpose, and if Commissioner Katharine Davis's suggestions are followed, each group of twelve rooms will have a separate dining-room, living-room, service pantry, bathroom, and storage closet for linen and clothes. Each room is to be about eight by ten feet in size and furnished with a bed and a chair. The heating, lighting, and plumbing facilities are to be the best that modern invention affords, and it is desired that a loggia or court for open-air exercises should connect the two dining-rooms on each floor.

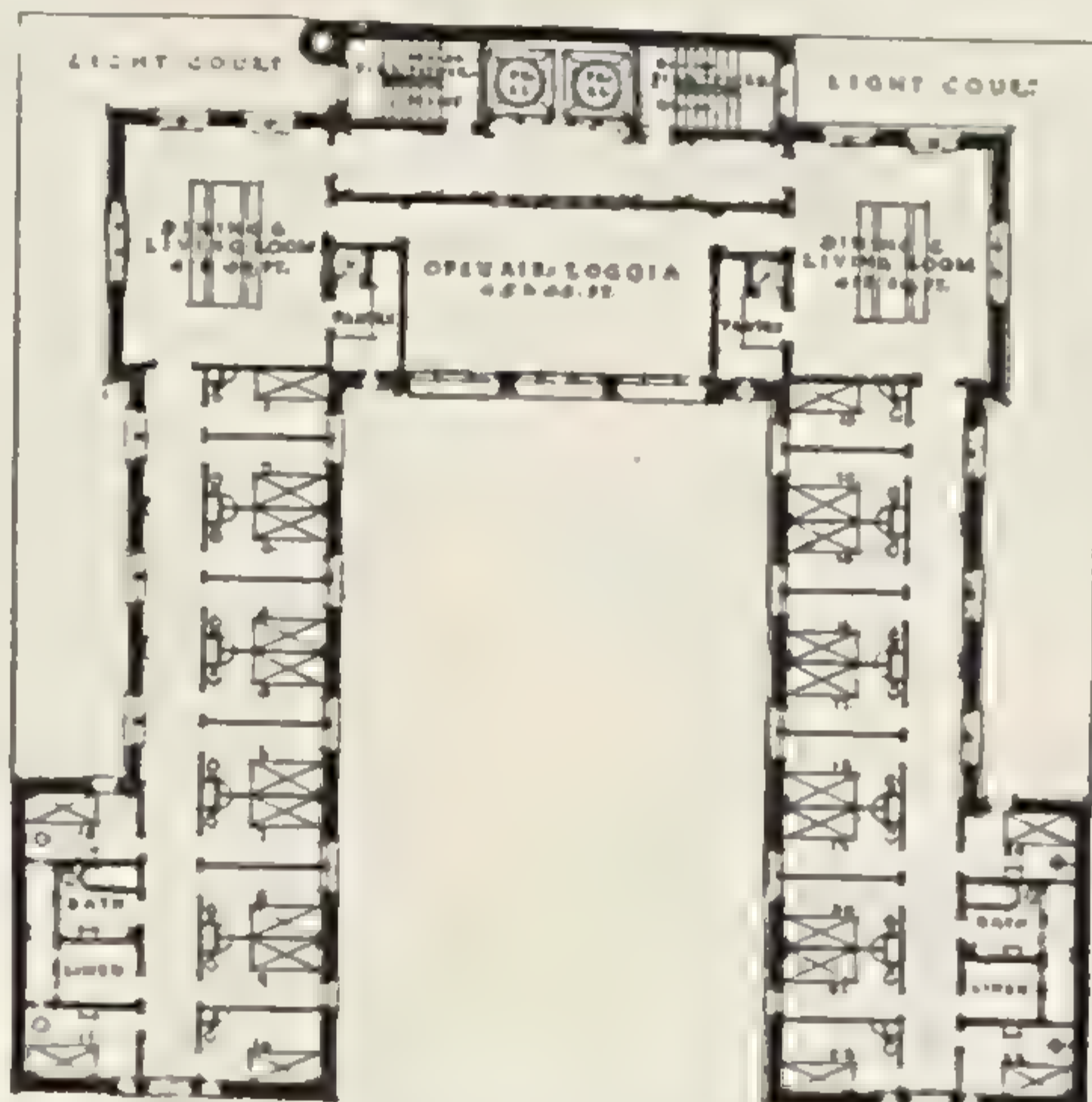
THE VALUE OF SEGREGATION

The segregation of the different groups which are formed by classifying the women as soon as they are sentenced, the putting of first offender thieves all in one group and hardened, many times arrested women of the street in another, are considered to be very important items.

A proposed encouragement toward right living is represented by Commissioner Davis's plan to keep the inmates busy by turning over to them, under official supervision, all of the domestic service of the new building, from cooking to cell cleaning. The plan is to keep the women normally busy instead of forcing them to sit idle in their cells. Another great benefit resulting from the new type of building is that it makes possible cooperative work among the women—often a valuable lesson.

REHABILITATION, NOT PUNISHMENT

If it proves to be practicable at all, Dr. Katharine Bement Davis, who is the overlord of this institution, will make arrangements to have some one read selected news items aloud to the assembled inmates at least at one of the three daily meals. In every daily journal of the better type, there are recorded happenings which are pathetic, amusing, or interesting that could be called to the attention of the prisoners, and that would surely give them something fresher to think of than the prison routine or their personal troubles. This would be the first experience of many a prisoner with other than low-grade, sensational journalism.



The "cells" are really well-ventilated, well-lighted rooms, with windows opening on a court



The Correct
Maid's Dress



Style No. 333
Grey Cotton Pongee, Price \$3.50

Chic afternoon dress for Waitress,
Parlor Maid and Ladies' Maid

Sold by all reliable houses. If by
chance they are out of stock, write

HAYS & GREEN

26-32 West 17th Street - New York
Booklet showing styles, free on request

The Newest Summer Frocks

are the dernier styles, worn at Nice and the Riviera, having the draped skirt with the seeming clinging effect but yet gives freedom to walk or dance.



Some of our model frocks will be the latest styles at Meadowbrook, where the polo world will gather in June. They have those deft Parisian finishing touches and drape which makes these model gowns so distinctive and so different from the ordinary gown or the poorly attempted copy. They are distinguished in every sense. No two of our frocks are alike, and all are original models.

Prices \$25 to \$125

These model gowns—latest models, too, mind you—cost you just one-half the actual value. In other words, you can buy two gowns from us at the same price it would cost you for one alone elsewhere. And you get only originals. We have no catalog.

MAXON

Established 1899

MODEL GOWNS

No two of which are alike

1552 BROADWAY AT 46th ST., N.Y.



NO
More
Cutting of
the
Cuticle

For a Perfect MANICURE

CUTEX softens and smoothes away all rough, ragged cuticle in *half the usual time*—giving finger nail a sharp and beautiful outline.

C CUTEX and an orange stick do all the work.

NO Soaking of the Fingers
No Jabbing into Flesh
No Cutting into Quick
No Torturing Roots of Nail

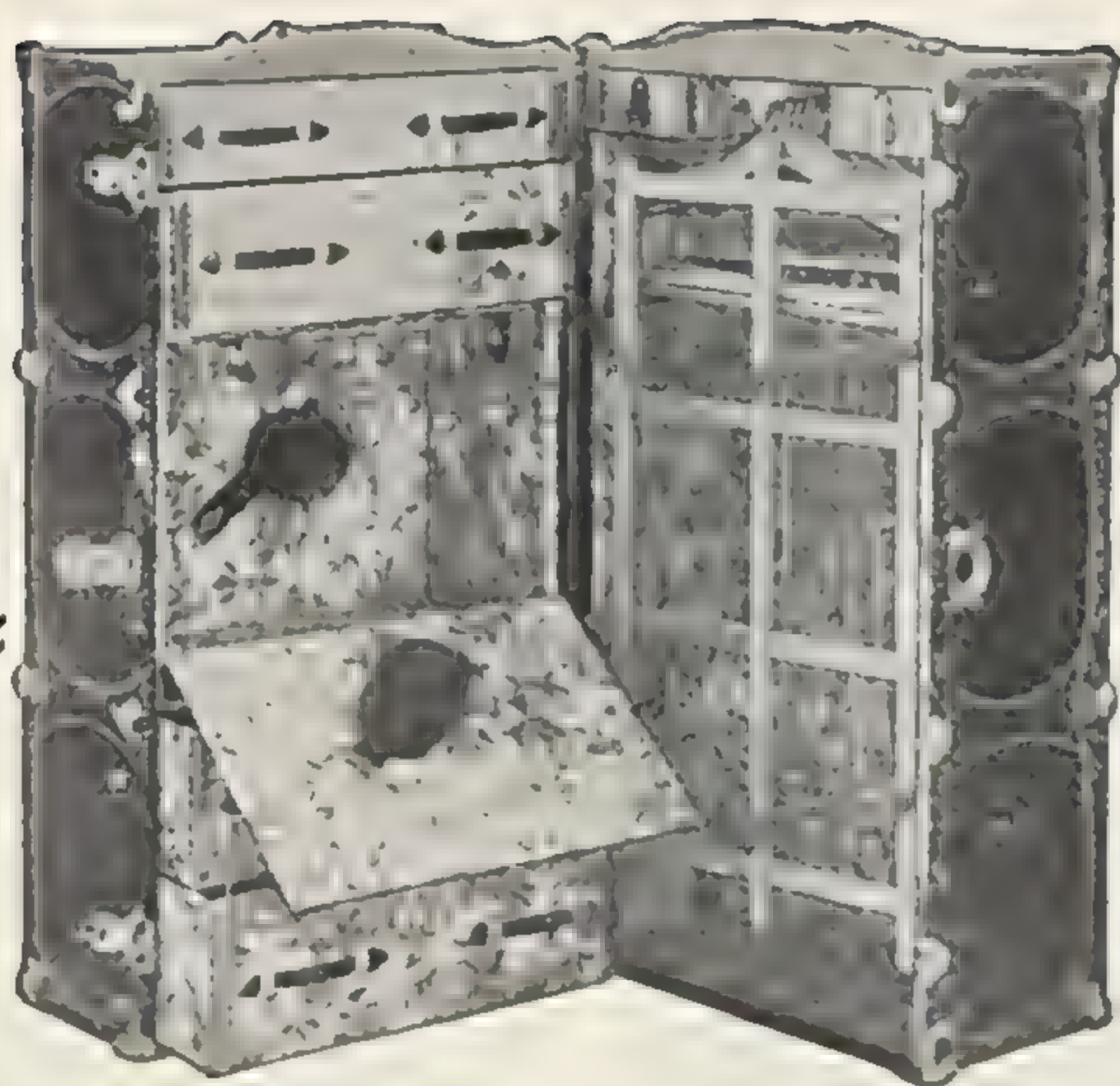
In 25c and 50c Bottles—at the better druggists and department stores

OR **SEND 10c** and we will send you a dainty packet of "Cutex" and an orange stick. *Mention Vogue.*

CUTEX NAIL WHITE—another "Cutex" product—is the daintiest cream imaginable, instantly removing stains under the nails. *Nobleaching. 25c jar.*

All the "Cutex" Manicuring Products are obtainable at druggists and department stores, or sent direct on receipt of price.

SPECIAL PRODUCTS CO.
No. 9 West Broadway, New York, U. S. A.



Not a Wrinkle in Your Clothes

Newton Trunks keep your clothes in perfect condition. After the longest journey, your daintiest evening gown, your most becoming suit, will be ready for immediate wear. Not a sign of a wrinkle—not a semblance of mussiness—everything as fresh as when packed.

NEWTON TRUNKS

are designed for convenience, with drawers so arranged that everything is ready. A place for each article. Newton Trunks are truly beautiful—the lines, trimmings and coverings are handsome. The attractive cretonne

linings will surely appeal to you.

The hardest kind of usage doesn't affect a Newton Trunk—they're built to give long and satisfactory service. Specify and secure a Newton Trunk.

Write for our attractive booklet, illustrating Newton Trunks and tell us your dealer's name.

W. H. Newton & Son, 227 Elm St., Cortland, N. Y.



Selma's Russian Skin Beautifier

Careful women all over the world use this famous Russian Cream exclusively. It answers every complexion requirement. A skin food, tissue builder, cleanser, whitener—beneficial for flabbiness, roughness, sunburn. A genuine Russian formula containing rare beautifying oils from the Far East. **IT WILL SATISFY YOU.** Jars 50c, 75c, \$1.25; Tube 50c.

SELMA'S RUSSIAN COLD CREAM

Snow white, a delightful cleanser, safest for the skin. Tube 25c, liberal jar 50c.

SELMA'S RUSSIAN FACE POWDER

Invisible, does not show powder. White, natural, brunette, pink, mauve, 50c, 85c.

Also Selma's Russian Scalp Tonic, Hair Grower, Pine Shampoo, Pine Hair Powder, Lip Rouge, Compact Powder, Brilliantine, Sachet Powder, Toilet Water. Take no substitute. Insist on getting what you ask for. Look for my photograph on label.

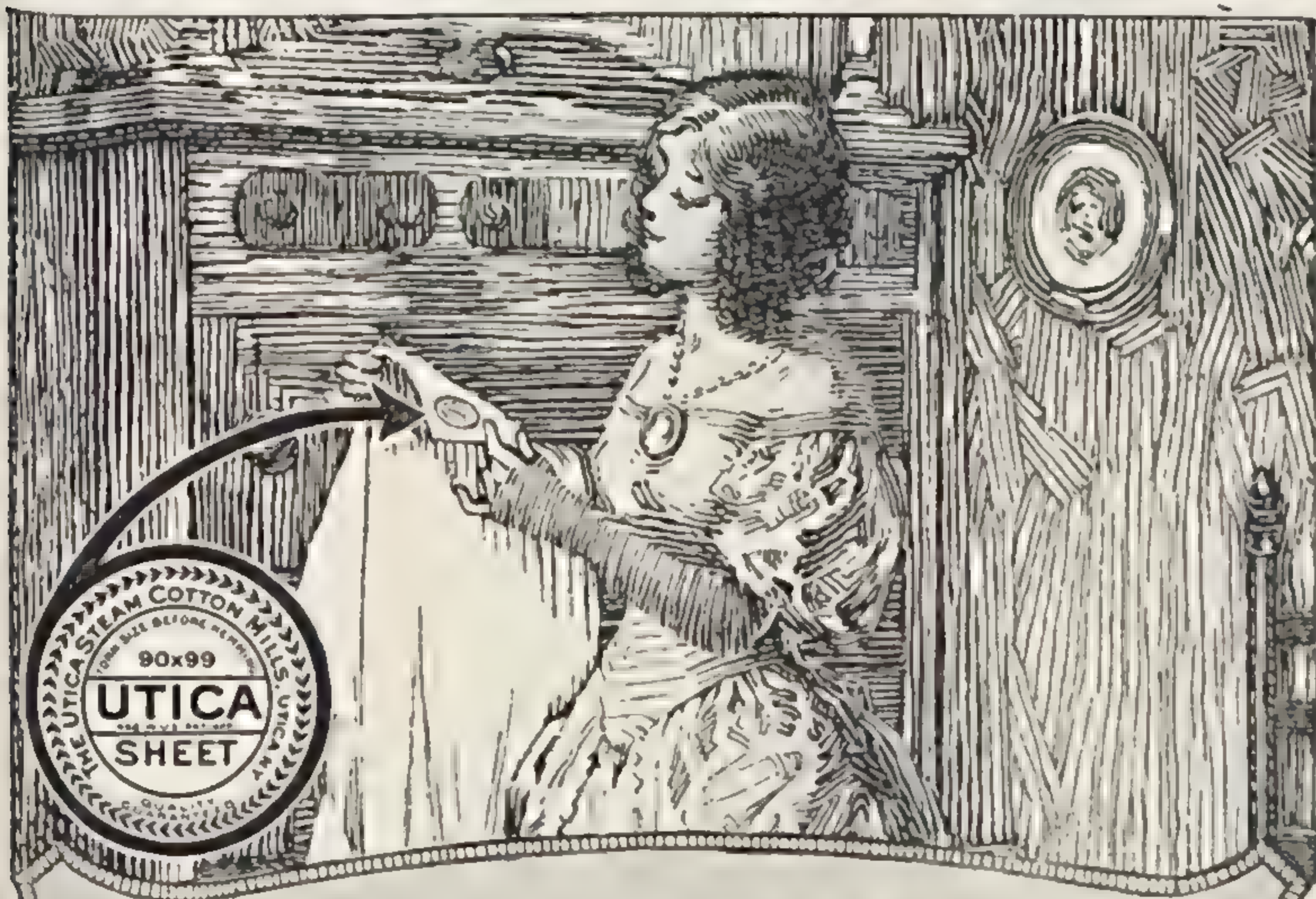
On sale in New York at Stern Bros.; James McCreery & Co.; Lord & Taylor; B. Altman & Co.; R. H. Macy Co.; John Wanamaker; Fred'k Loewer; Abraham & Straus; Riker-Hegeman Drug Stores; Liggett's Drug Stores. In Philadelphia at Strawbridge & Clothier; George B. Evans' Drug Store; N. Snellenberg & Co. In Boston, Liggett's Drug Store, Avon Street. In Denver, Col., Denver Dry Goods Co.

Address Mail Orders to the Sole Manufacturer

*Selma J. Sotherlund
of Russia.*

Face and Hair Specialist
45 West 34th Street, New York, N. Y.
(Established 1900)

INTERESTING BOOKLET FREE.



THREE generations of particular housewives have graced their beds with the good and reliable

UTICA Sheets and Pillow Cases

EST. IN U.S. PAT. OFF.
Established 1848. Times change, but "Utica" remains a standard.

There is beauty in their firm white texture and economy in their long wear.

Sold by dry-goods stores everywhere

Our "Mohawk" brand is a good sheet, not quite so heavy as "Utica"

Utica Steam and Mohawk Valley Cotton Mills, Utica, N. Y.



Aurora Ruche Support

A DAINTY, silk-covered thread-like wire, that supports gracefully all the new Medici effects in collars. It keeps the shape you give it. Made in black and white; all heights. 25c a yard. Enough for one ruche, 10c. At your dealer or sold direct where dealer can't supply.

Paris—Joseph W. Schloss Co.—New York

5th Ave. & 21st St.

Mfrs. of "EVE" and "ASTRA" Collar Stays with Cushioned Ends



TRADE MARK
OMO
REGISTERED

The Odorless Dress Shield

The present vogue of dancing emphasizes the importance of guaranteed dress shields.

Omo Dress Shields and Omo Brassieres with shields in removable pockets, offer styles particularly suited to every type of dancing frock or evening gown as well as other costumes.

The **Combination Brassieres** are especially valuable for gowns made with the wide arm's eye or kimono sleeve. They are dainty, convenient and the shields are held securely in place giving perfect protection against perspiration.

Omo Shields are entirely odorless, dainty, durable and washable.

Every Pair is Guaranteed

Ask your dressmaker particularly for Omo Shields. She will be glad to supply them. Omo Dress Shields, Omo Back Shields, Omo Sanitary Aprons and other Omo Products are sold by good dealers everywhere. If you don't find them, send 25c. and dealer's name for sample pair Omo Shields, size 3.

Handsome Booklet, showing all styles, mailed free. Write for it.

The Omo Manufacturing Company
60 Walnut Street
MIDDLETOWN, CONN.
Makers of the Celebrated
Omo Pants for Infants



SEEN in the SHOPS

(Continued from page 62)

The oval bag illustrated at the left of the group on this page is of a figured moire silk. It is five inches long and is finished by a silk tassel. Dressed leather or suède covers the frame, and the lining is of silk. The change-purse matches the lining and is attached to the bag itself by a chain of silver or gilt.

The bag at the extreme right is in plain and satin striped moire, and is very commodious. It, also, is five inches deep, and has a square frame with either gilt, silver, or gun-metal trimming. The bag itself is lined with the very excellent écru corded silk usually used in very high priced bags. The leather purse photographed below the other

three is of attractive crushed Morocco with a clasp of marcasite and enamel, which matches the leather in color.

The purse is six inches long and comes in lavender, violet, champagne, dark blue, and a soft green. This design is developed also in the very smart automobile leather, and in this case omits the decorative clasp. It is lined with moire silk and has an inside frame, a change-purse, and a mirror.

Note.—Addresses of the shops will be furnished on request, or the Shopping Department of Vogue will buy for you without charge. Address Vogue Shopping Service, 443 Fourth Avenue, New York City



Pin seal in a useful bag, five inches deep, with clasp of sterling silver, and smart tassel ornament; \$4.50

Figured moire silk is well adapted for an oval bag elaborated by an outside change-purse; \$5

A commodious bag of moire silk, lined with heavy, écru silk has a strong metal frame; price, \$5.50

Morocco in one of several shades with matching clasp of marcasite and enamel; \$7.95

GRANDMOTHER'S BONNET BOX

(Continued from page 108)

quickly pulled up. Porters and post-boys could handle the bandboxes easily when they were so covered, and the designs were not scarred. These bags were made of all sorts of materials, gay chintzes, block-printed linens, Scotch plaid gingham, or plain linen. Usually the name of the owner was printed in indelible ink at the bottom of the bag.

A bandbox necessarily accompanied every woman on her travels in the olden days, for there were no expresses then, no railroads, only stage-coaches to convey passengers, or, in many cases, a horse and saddle. All trunks were therefore small, and hats and bonnets were never carried in them but in the big bandbox which was generally taken inside the stage-coach, or in the case of horseback travel was strapped to the pommel of the saddle. So the bandbox was really an institution of no mean importance, and was highly respected. There is to be found frequent mention of it in all old novels and plays, and in journals and biographies. In "The Pioneers" there is this description of a bride and her new husband on their wedding journey: "He entered a one-horse sleigh

with his bride, having before him a box filled with home-made, home-spun linen, a paper-covered trunk with a red umbrella lashed to it, a pair of quite new saddle-bags, and a bandbox." In some canal-boat reminiscences, passengers are described as arriving from the Pittsburgh Canal, among them an anxious old lady who called out, "That's my bandbox! Where's my little red box?"

And Miss Ophelia, it will be remembered, complained to little Eva, "Have you kept count of your things? Of course you haven't—children never do! There's the spotted carpetbag, and the little blue bandbox with your best bonnet, that's two; then the India-rubber satchel is three; and my tape and needle-box is four; and my bar dbox, five; and my collar-box, six; and that little hair trunk, seven."

Again in a play by Anna Cora Mowatt called "Fashion of Life in New York," a farmer from Cataaugus makes this response to the leading lady of New York's society life in 1853: "I know what your escutcheon must be: a bandbox rampant, with a bonnet couchant, and a peddler's pack passant!"



IN THE HOT WEATHER YOU NEED *NOT* SHOP

Vogue Will Do It for You. From Your Cool Piazza You Have but to Write a Short Letter to Vogue. Whatever You Want You Can Have

IN summer, you never know what you will want next. But you have, through Vogue, the satisfaction of knowing that whatever you want you can get, and quickly, too. The larger stores hold many important clearances during the summer months, such as sales of White Goods, of Shoes, of House Linens, and the like. To know these offerings is a great feature of the Shopping Service.

The satisfaction of having your summer shopping done without cost by experts cannot be over-estimated. The buyer goes direct to the particular shop for your particular commission. On the other hand, you must overcome the natural fatigue of a sultry day to combat the crowds and the chaos, as you make the weary round from shop to shop, only to return exhausted and perhaps disappointed.

Vogue's Shopping Service can purchase on the hottest day this summer, anything for anybody, anywhere. Whether it happens to be golf balls or hat trimmings, children's garments or summer fiction, you have at your disposal all the opportunities of purchase, with the least possible trouble.

For Your Convenience and Ours

1. Please write very plainly, especially name and address. When answer is required, enclose stamped envelope.

2. When ordering any article mentioned in Vogue, give the date of issue and number of the page.

3. Enclose check or money order, payable to the Vogue Company, to cover the cost of the articles desired. If price is unknown, send the approximate amount. Should a balance remain after purchase, it will be refunded promptly.

4. If your remittance is insufficient, you will be notified; articles cannot be forwarded until the full amount has been received.

5. Unless otherwise requested, all purchases will be sent express collect. When approximate amount is enclosed for the purpose, charges will be prepaid. Orders cannot be sent C. O. D. When ordering small articles, include sufficient postage so that they may be mailed.

6. Only when special arrangements are made in advance will articles be

sent with the privilege of returning them. When you return any such article, send it to the Vogue Shopping Service and *not* to the shop. Your remittance will be refunded when the article is received, but express charges both ways will be at your expense.

7. The Vogue Shopping Service will not open charge accounts, nor undertake to charge purchases to your individual account with the shop from which they are bought.

8. When ordering garments of any kind, be sure to state sizes and to give the fullest possible instructions as to material, style, color, etc.

9. Whenever possible, please name a second choice in case the article you desire is no longer in stock. Also please let us know if you can wait for a fortnight or two weeks in case what you order is not in stock or has to be specially made for you.

10. Since every moment of available time is now spent in filling orders, Vogue cannot undertake to send samples.

DON'T make summer shopping a hardship. Do what thousands of other women are doing. They do not wear out their patience and their tempers making the rounds of the shops, nor need you. Let Vogue do your shopping.



VOGUE SHOPPING SERVICE
443 FOURTH AVENUE NEW YORK



HALCYON ROSE

Talcum Powder

A talcum powder of exquisite quality made for women who want the most perfect toilet preparations they can procure. Made in white and flesh tone, 75c.

HU

Bath Crystals

A new toilet luxury has been added to the Halcyon Rose Series. Made in three sizes at \$1., \$1.75 and \$3.25. Inquire for this and other Halcyon Rose preparations at the best dealers.



Hanson-Jenks Company
29 West 38th St., New York

WHY NOT HAVE A CLEAR SKIN



CUTICURA SOAP

Used exclusively and Cuticura Ointment occasionally will promote and maintain a clear skin, free from pimples, blackheads, redness, roughness and other unsightly eruptions.

Samples Free by Mail

Cuticura Soap and Ointment sold throughout the world. Liberal sample of each mailed free, with 32-p. book. Address "Cuticura," Dept. 133, Boston.



The edition of this de luxe book of Bulbs is limited; each copy is numbered, making a personal volume for the library of those who desire a garden of distinction.

The Blue Book of Bulbs

will be mailed on request. I shall be pleased to welcome you at my Bulb gardens from April 25th to May 20th, during which time the Tulips, Daffodils and Hyacinths will be at their best.

CHESTER J. HUNT
Dept. H, Montclair, N. J.



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THE LADY of the GARDEN

(Continued from page 64)

I see to it, besides, that several plants of each leading variety find space here and there about the garden, so that when anything is in season it actually does dominate the whole garden, even though it is planted *en masse* only in a single section. Thus when the peony beds are at their loveliest and glowing with life and color, there are other spots repeating this "leading note," and these echoes round about make the number seem as great again, so that the impression is peonies everywhere. All lesser clusters and secondary masses and occasional simple plants are fillers in—lovely and indispensable, of course, yet not marking time to the season's march through the garden.

THE IRIS AND FLOWERS OF JAPAN

Of the iris, there are many varieties, both German and Japanese, and two of the newer hybrid "iris interregna," which blooms earlier even than the German; "Helge," a greenish-yellow iris with white at its heart, and "Walhalla," warmest mauve with falls of wine colored velvet, are both here. With these heralds, the procession comes into view; and before this advance-guard is gone, the golden "King of Iris" will arrive in all his gorgeousness, with the giant "Lohengrin" in violet and mauve to guard him; and in his train "Shakespeare," who appears in straw color brodered in burnt brown but who carries a cloak of the true blood-like Tyrian purple, and "the white Florentina," like a high-bred lady whose veins show through her pale skin. These are the kinds that overshadow all else. But there are besides a clump of demure "Madame Chereau," whose white frock is piped with baby blue, and quite a large cluster of the bold *pallida dalmatica*, all in shades of lavender and blue; and then there is "atropurpurea," striking a deep bass note.

On the heels of these hybrids and Germanicas, come the plants from Japan—great curious things not in the least popular with Tully, who regards them with unconquerable suspicion. I must confess they give me an eerie feeling, and under the moon send shivers through me.

"Yomo-no-umi," of the six petaled clan, is the first arrival—as pallid as mountain snow. "Uchiu" follows, the warmest of all, a crimson-shining purple; and then there is leopard-like "Shimosa" with purple spots sharply outlined on white; and last, "Kigan-no-misao," white like the earliest.

FROM ONE LOVELINESS TO ANOTHER

I have planned all my borders and beds so that they usually carry an equal number of two things—sometimes three—which bloom at distinct seasons, unless a combination is what I desire. For example, with the main body of iris are planted the late blooming Japanese anemones—not scattered all in among them by any means, which would destroy the mass effect of both flowers—but sharing the space with them and arranged in clusters of from five to twenty-five plants, grouped together in what, through much experimenting and calculating, I have found to be just the right, pleasing alternations.

In front of the hollyhocks are banked the peonies, with generous groups of veronicas dividing the honors with them—the fine *longifolia subsessilis* is the only variety of these that I use—and in this space I have therefore from the middle



of June about a fortnight of rest, after the last of the peonies have dropped their petals, until the beginning of July, when the hollyhocks begin to open. The veronica waits until these are well along before it invades the scene at all.

A BOASTING MATTER

Almost as if taking advantage of this interval there comes in another place my much boasted larkspur and canterbury-bell combination. Then, in still another section blossom the mysterious foxgloves, which are not "fox's" gloves at all, but "little folks' " gloves, the dear little fairy folk of woods and dells. These grow all by themselves, save for a few clumps of day-lilies and a border of sweet-william to guard them. The phlox, which endures over a long interval and is given large spaces to itself, begins with creamy "Miss Lingard," and progresses with "Elizabeth Campbell," who is dashing in a brilliant salmon pink; "Tragedie," as dark and gory as its name; "Geflon," blushing like a bride (I have never seen a bride that blushed, by the way); "Coquelicot," as red as fire or a field-poppy; and "Jeanne d'Arc," of true saintly pallor. The alkanet, which diffuses its clear blue over everything late in May and early in June, shares space with the flowers that are the last, and in some respects the richest of all—the pompon chrysanthemums, which arrive at the end of September or later, and stay right on until winter actually fells them from their slender stalks.

ONE'S OWN GARDEN

No one can ever plant a garden for you that will please you entirely, save yourself, I am certain. The idea of echoes of the big beds round about my garden is, for example, my own theory and discovery—and my own justification. I do not believe any one else would ever have told it to me if they had found it out. Perhaps the professional gardeners do know it; possibly at least some one does, but none of the gardens that have been made for people whom I know seem to register a hint of any such knowledge. Nor do they show hints of many other things that I know and rejoice in. And what a glow of satisfaction it is to find now and again that I am right, as just this morning I did when my young brother, just home for a week-end, strolled out upon the terrace in the sunshine, looked about appreciatively, and delivered himself of this comment: "Gee! That's a great splash of 'pineys'! You won't have anything else all summer after that, will you?" Indeed, I shall—a great splash of everything I want, in spite of the "pineys."

Over beyond the flower-garden lie the roses, out of sight from the house and the terrace, because the ground drops back of the flower-garden wall—properly out of sight, for I should hate seeing the earth beds all of the time, and prefer to have them to go to, rather than to live with.

Climbing on trellises which cover the retaining wall of the flower-garden on that outer side, and over a rude arbor that stands against the wall all along here, are enough sweetbriars to scent the entire space, even up to the terrace and house, on favorable summer days. Then there are climbing hybrid tea-roses and a lovely climbing American Beauty that is in few gardens as yet, though it is the

(Continued on page 118)



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THE LADY of the GARDEN

(Continued from page 116)

one form of this rose that does well out of doors apparently, and several plants of the "American pillar" rose and many of the "Lady Gay." And marking the outer limits of the little rose-garden plateau are masses of single and semi-double *rosa rugosa*, with here and there among them, for their sentiment and their sweetness, a few pink, and one or two white, old Provence roses, the delicious damask roses of the ages; and some scattered moss-roses, too, crested and plain.

In the garden itself, the preference is given to tea-roses and hybrid teas, with only the choicest hybrid perpetuals retained. I could not be without "General Jacqueminot," nor "Frau Karl Druschki"; and I should not want to omit "Baron de Bonstetten," nor "Prince Camille de Rohan"—but these are enough of the hardy and less flowery kinds.

THE TEA-ROSES OF THE GARDEN

Tea-roses I have in great numbers, many, many plants of "Duchesse de Brabant," for the fragrance of this one outrivals all others to my mind, and it is the true rose color which I love; and many of "Miss Alice de Rothschild," which are as yellow as virgin gold and turn the deeper color of wrought gold as they open; and many "Maman Cochet"; and several of "Mrs. Hubert Taylor." And of the hybrid teas there are "General MacArthur" and "Mollie Sharman Crawford" and "Mrs. Aaron Ward," and "Killarney" and "My Maryland" and "Betty," and "Château de Clos Vougeot" and, of course, "La France" and "Mme. Ravary" and that reddest of all reds on earth, "Gruss an Teplitz." I am adding "Mrs. Frank Bray" this year as it is declared finer than Mme. Ravary and of the same type and color—a rare and rich copper-ivory, growing lighter and more delicate as the buds expand, and showing the pink of a shell as an overlay. I am making room also for "Killarney Queen" and the new "Mrs. Andrew Carnegie"—this last as lovely as "Druschki" and deliciously sweet smelling.

Standards outline the main rose-garden path, which runs around and not through it. And here "Caroline Testout," some more of "Frau Karl Druschki," "Mme. Jules Grolez," crimson ramblers, "Dorothy Perkins" and "Kaiserin Augusta Victoria" share honors. Then tucked away in corners here and there are some of the old Bengals—"Hermosa" and "Countess de Cayla" and "Charlotte Klemm"—all blooming constantly and making up by numbers and persistence what they lack in size.

While the rose-garden can not by the very nature of things be exactly a decorative unit in the general scheme of the place, for roses are the most exacting of all plants save those which grow in the kitchen-garden, mine is not by any means an eyesore. The beds are set in

turf as deep and soft and green as the velvet moss of woods, and the whole garden is like a piece of mosaic work as we look down upon it from over the flower-garden wall; and when we look across it, from its own level, it seems a great tapestry in browns and green, picked out with flecks of color where the flowers shine forth.

WHEN TULLY DIGS, HE DIGS "THOR'LY"

Because of Tully's madness for doing things exactly right, all the rose beds were actually dug out like monstrous graves down to a depth of fully two feet, for he insisted that it was drainage down at their feet that the plants demanded. At the bottom of these huge excavations, he put five or six inches of cinders and gravel; and then instead of the earth that had been taken out, he filled them with a compost which he had prepared from his favorites—old sod and "me'-noor," the latter from cow-stables this time—mixed and turned and stirred until they were blended perfectly. By spring the rose beds had settled; and in their final state they lie four inches below the turf that is everywhere where beds are not. In winter, they are crowned about two inches, which insures the water running off sufficiently to prevent ice forming about the stems of the plants.

All the bushes are set back eight inches from the edge of the beds—exactly eight inches, you may be sure—and the hybrid perpetuals are just two feet apart, while the hybrid teas and the tea-roses are only a foot and a half, or sometimes fifteen inches, if this distance works out better because of the width of the bed. No bed is more than forty-two inches wide, and none is less than three feet. The former take in three rows of hybrid teas "staggered" as the gardeners call it, while the latter take two rows of hybrid perpetuals in the same calculated irregularity. And no one ever has to step on to a bed. To do that is a capital crime; for stepping on the earth packs it down, and packing it down lets the water out, because the water is always lying in wait for a chance to rush up and off into the atmosphere, I understand.

All spraying and snipping and earth scuffling is done from the grass paths; and into the basins made by the rims of turf about the beds, the hose is allowed to run nightly at sunset, until they are full. Two or three times during the summer, Tully "tonics 'em up" with bone-meal, well stirred under to spare us its odor. He is chary of this, however, and uses manure water in preference, very often, though it is a great deal more trouble to him. But since no one could have more flowers or finer than those of my garden, why should I object to anything that Tully does?



"La France," the sumptuous beauty of the garden, that curls back its outer petals to display the deeper tones and shadows at its center



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How to correct them

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Begin this treatment tonight

With warm water work up a heavy lather of Woodbury's Facial Soap in your hands. Apply it to your face and rub it into the pores thoroughly—always with an upward and outward motion. Rinse with warm water, then with cold—the colder the better. If possible, rub your face for a few minutes with a piece of ice.

This treatment will make your skin fresher and clearer the first time you use it. Make it a nightly habit and before long you will see a decided improvement—a promise of that lovelier complexion which the steady use of Woodbury's always brings.

Woodbury's Facial Soap costs 25c a cake. No one hesitates at the price after their first cake. Tear off the illustration of the cake shown below and put it in your purse as a reminder to get Woodbury's today and try this treatment.

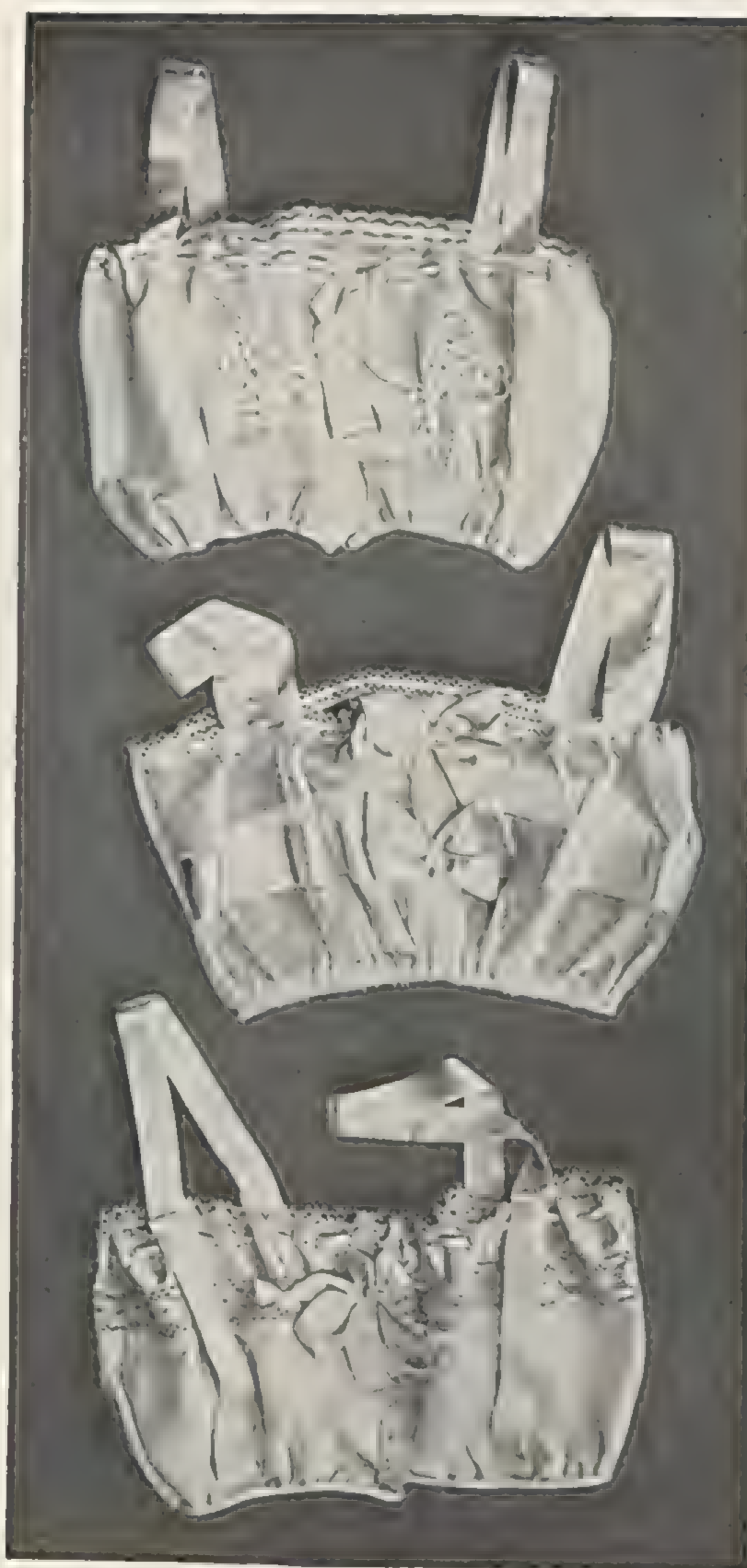
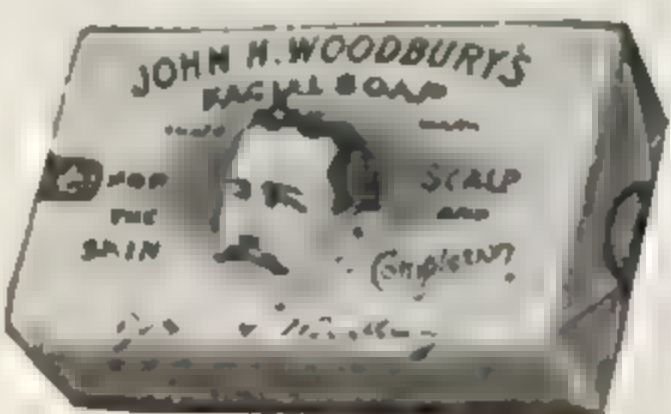
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The very low top corset requires the brassiere as a finish. Furthermore, the fitted brassiere has taken the place of the corset cover, and the brassiere generally supplants lingerie above the waist.

Every woman requires a brassiere, and there is a

Warner's Brassiere

made to suit every figure.

There is the shaped, fitted brassiere for the woman whose bust must be supported; the brassiere that gives the unbroken line from the shoulder over the bust; and the brassiere that simply serves as a piece of lingerie.

The natural figure is fashion's decree, but there are no figures that can wear a topless corset without being supplemented by a brassiere.

For the young girl, the woman of average size and the stout figure there is a Warner Brassiere.

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WHOLESALE & RETAIL

THE WAY of a GROOM at HIS WEDDING

(Continued from page 59)

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are distinctly masculine. Every feature is simple, clean-cut and reflects honest quality of materials and care of workmanship. Has no old-fashioned tongue and holes to annoy. Adjusts itself perfectly and never slips. A clever snap permits quick change of belts. The name "KERR" stamped on both belt and buckle insures your getting the genuine.

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Half hose of black inconspicuously clocked with white or black, best befit the occasion



Gray with a gray clock is a permitted variation from the more usual black hosiery

there are to be a great many guests, the bride's mother in consultation with the rest of her family usually prepares a careful diagram of the pews with the names of those guests who are to be assigned to each pew. A copy of this diagram is given to each usher, and in this way the arriving guests are assigned to their seats with expedition. Of course, the two families chiefly concerned are given the pews at the front. At very large weddings the guests often receive cards with the number of the pew in which they will sit; this card should be presented to the usher, who gives his right arm to one of the ladies in each arriving group.

MAKING ATTENDANTS USEFUL

Like the best man, the ushers are expected to make themselves really useful. At the rehearsal they will be drilled in going up the aisle, taking positions in front of the altar, and going down again afterwards. It is worth while to repeat this drill with the persistency of a sergeant in charge of recruits at an army post. The whole effect of the wedding procession will be spoiled if the ushers do not keep step or if they fail to preserve with the greatest precision the interval between the successive pairs. Although the arrangement of these details rests largely with the bride's family, (Continued on page 122)



"De rigueur" — stiff bosom and cuff, here of fine-striped French piqué, wing collar, four-in-hand cravat, studs of gold, and links of gold, or gold and enamel

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\$2.00 per pair.

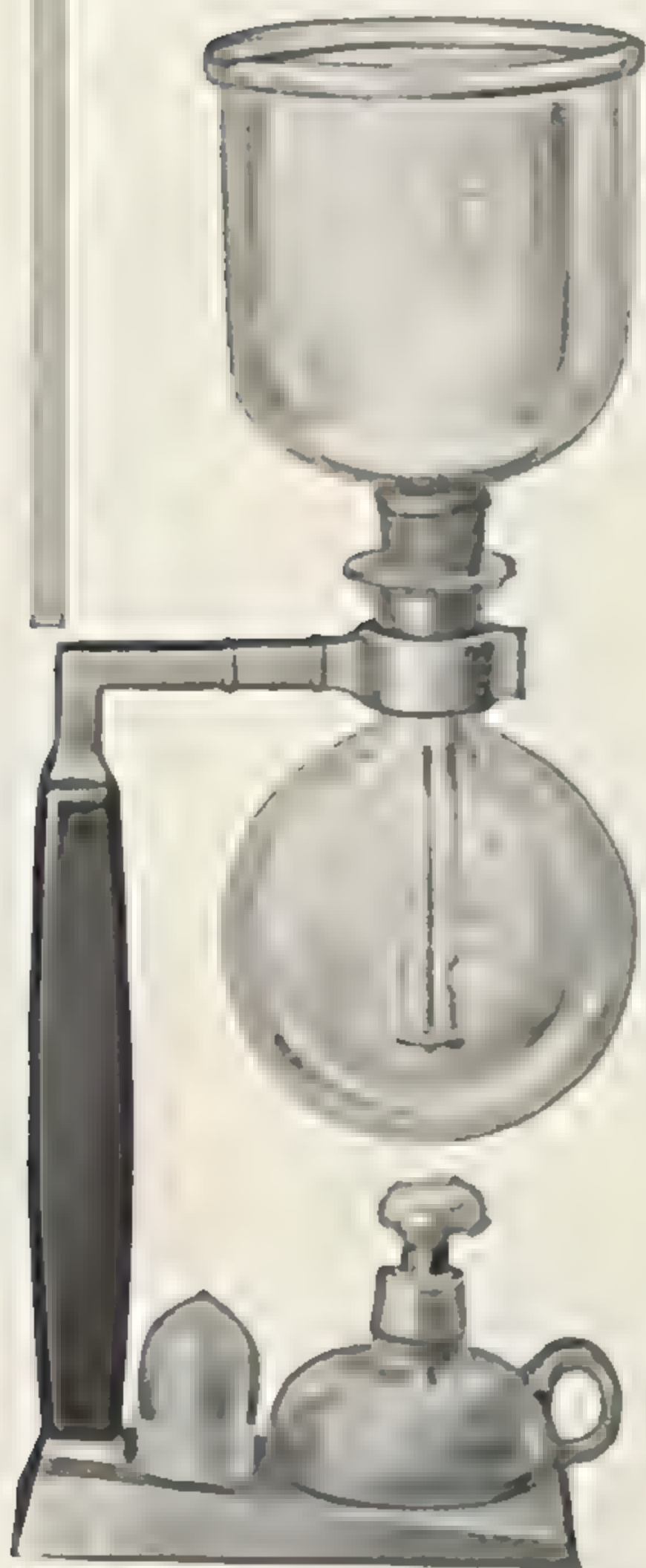
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WALDORF HOTEL

LONDON

THE WAY of a GROOM at HIS WEDDING

(Continued from page 120)

who are naturally in charge of the rehearsal, it should be the groom's care to see that all the wishes of the bride and her family are understood by every man of his party.

In addition to the dinner which is the formal finale to his bachelor life, the groom customarily gives a present to each usher. Very often this gift takes the form of a scarf-pin to wear at the wedding. An appropriate gift would be the box illustrated on page 59, which can be bought complete, containing



Heavy gray suede is suitable for the "going-away" gloves

Taking off his wedding-clothes, the groom dons a dark sack suit with a fold collar, a derby hat, and dog-skin or gray suede gloves. The best man gives any necessary assistance with the hand baggage and sees that it is placed in whatever vehicle the bride and groom are to use.

If the wedding journey includes a trip abroad, appropriate luggage and clothes for the steamer will, of course, be required. These include a steamer trunk for the stateroom, a large "Gladstone" or



Patent leather with silk ties constitutes correctness



If high, the shoes should have leather tops, buttoned

a cravat, a pair of gloves, and a pin—each of which may be selected individually at the groom's discretion. The groom also provides boutonnières for the ushers, for the best man, and for himself, as well as bouquets for the bridesmaids. In selecting these flowers he will, of course, be governed by the preference of the bride.

ON LEAVING THE CHURCH

When the bride and the groom reach the vestibule of the church after the ceremony, their carriage should be waiting. This will be arranged by the bride's family. One usher is usually made responsible for securing, through an attendant, the groom's hat and gloves, and having them in readiness at the door.

To prevent the guests from leaving the church until the entire wedding party has driven away to the house, broad white ribbons are customarily stretched down the sides of the center aisle before the service and after every guest has been seated. Leaving these ribbons in position, the ushers, after the departure of the bride and groom, return at once to the head of the church and escort the two families to the door.

As soon as the two families have left the church, the ribbons are taken down and the congregation disperses. Those who are invited to the house immediately present themselves there and are received by the bride and groom. At the breakfast the entire party of bridesmaids and ushers, as a rule, is assigned to a large table with the bride and groom. Shortly after the breakfast, the groom retires upstairs to a room specially set apart for him, where the best man will have seen to it that his traveling clothes are ready and that every facility is afforded for his comfort in dressing. The ushers and perhaps a few other intimate friends usually join the groom here, and refreshments may be provided for them.

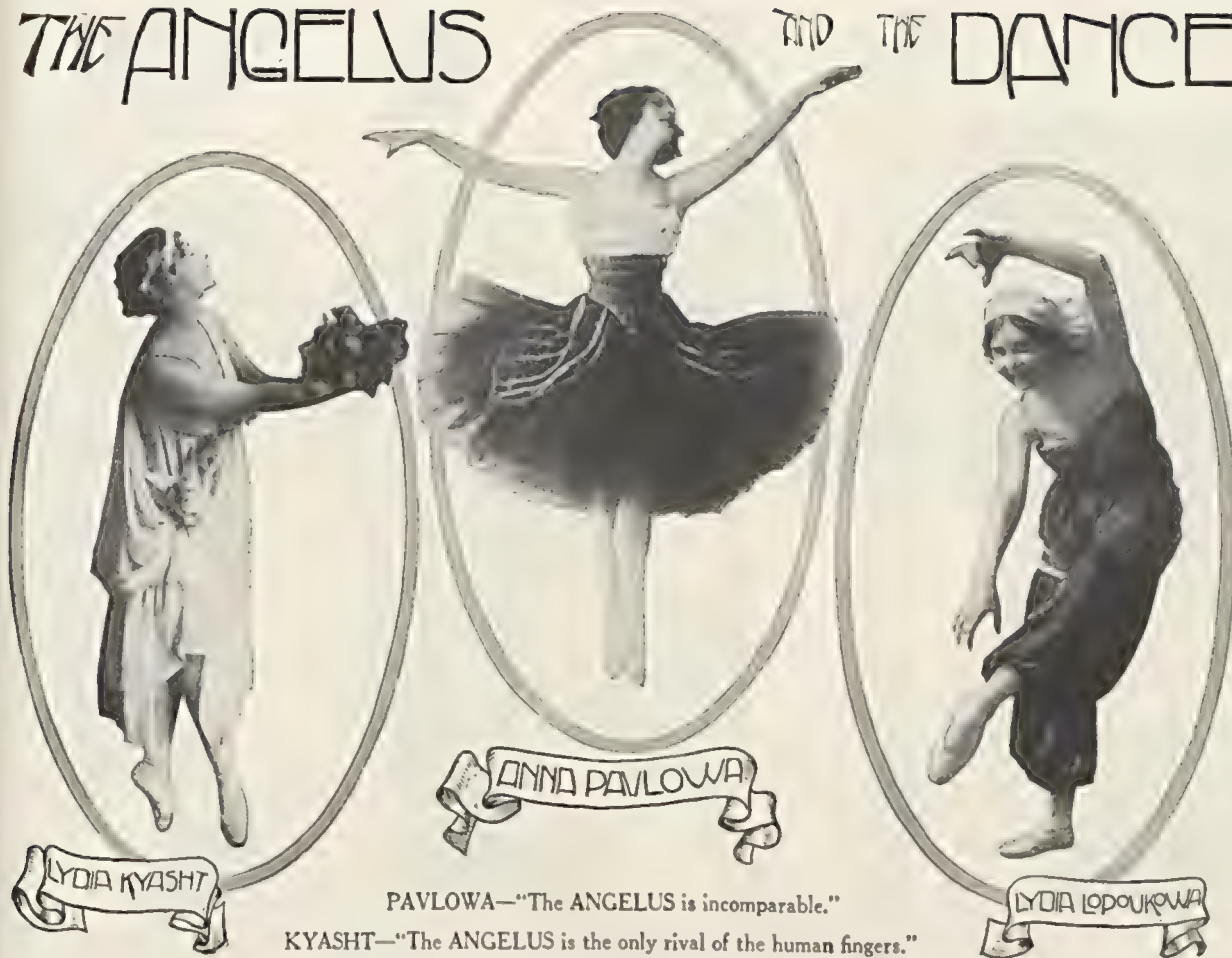
a kit bag, and perhaps a suitcase fitted with toilet requisites. On board the steamer, every one dresses for dinner, and therefore dress clothes should be taken. The tuxedo or dinner coat is frequently worn on shipboard, but it is always more correct to wear full evening dress when dining where ladies are present. An ulster is necessary for wear on deck—even in summer one will need it—and also a pair of rubber-soled shoes, which, for summer, may be of white canvas or buckskin, high or low cut, and worn with black or white hosiery. A cap is the only really comfortable headgear for breezy days on deck, and it is well to have at least one rather heavy suit of underclothes. The remainder of the wardrobe will be exactly what would be appropriate to wear during the same months at home—though, of course, it makes a difference whether one is going northward to the fiords of Norway or southward through the Italian lakes.

FOR A TRAVELER'S COMFORT

The choice of a fitted suitcase offers a chance for very nice discrimination. If one does not carry a fitted suitcase, the toilet articles, whether simple or elaborate, should be wrapped in a soft roll, made for the purpose and easily packed.

There is a way of packing a great many clothes in a small space without in the least wrinkling or soiling them. Coats and trousers must be folded flat. They should then be placed at the bottom of the suitcase, the shoes, wrapped in tissue paper or cloth squares, should be laid across the ends of the suitcase and the space between them and the suits filled with underwear, hosiery and shirts. Care should be taken to place the stiff shirts face to face in order to avoid any likelihood of their being soiled. The collar box, toilet requisites, and other unyielding objects should be put on top to hold the clothes firmly in place.

THE ANGELUS AND THE DANCE



PAVLOVA—"The ANGELUS is incomparable."

KYASHT—"The ANGELUS is the only rival of the human fingers."

LOPOUKOWA—"The most artistic and delightful Player I have ever heard or used."

That the three most distinguished exponents of the dancing art should unite in praise of the ANGELUS emphasizes its marvelous versatility.

Recognized the world over as the supreme instrument by which anyone may play the piano with all the expression of the most skilled finger performer, it is now proclaimed as the ideal instrument for the dance because of its unapproachable control of tempo nuances through the wonderful PHRASING LEVER (patented).

Every kind of Music can be played with the Angelus

Whether you wish to play for classic or modern dances, accompaniments for songs, or piano solos, the Angelus is the incomparable instrument. Its exquisite touch is produced through the Diaphragm Pneumatics, the Melodant brings out the melody clear and sparkling, while the Sustaining Pedal Device and Graduated Accompaniment complete the cycle of Angelus efficiency.

The Angelus is the pre-eminent player because it enables anyone to produce the highest musical effects with ease, and without previous training or technical skill.

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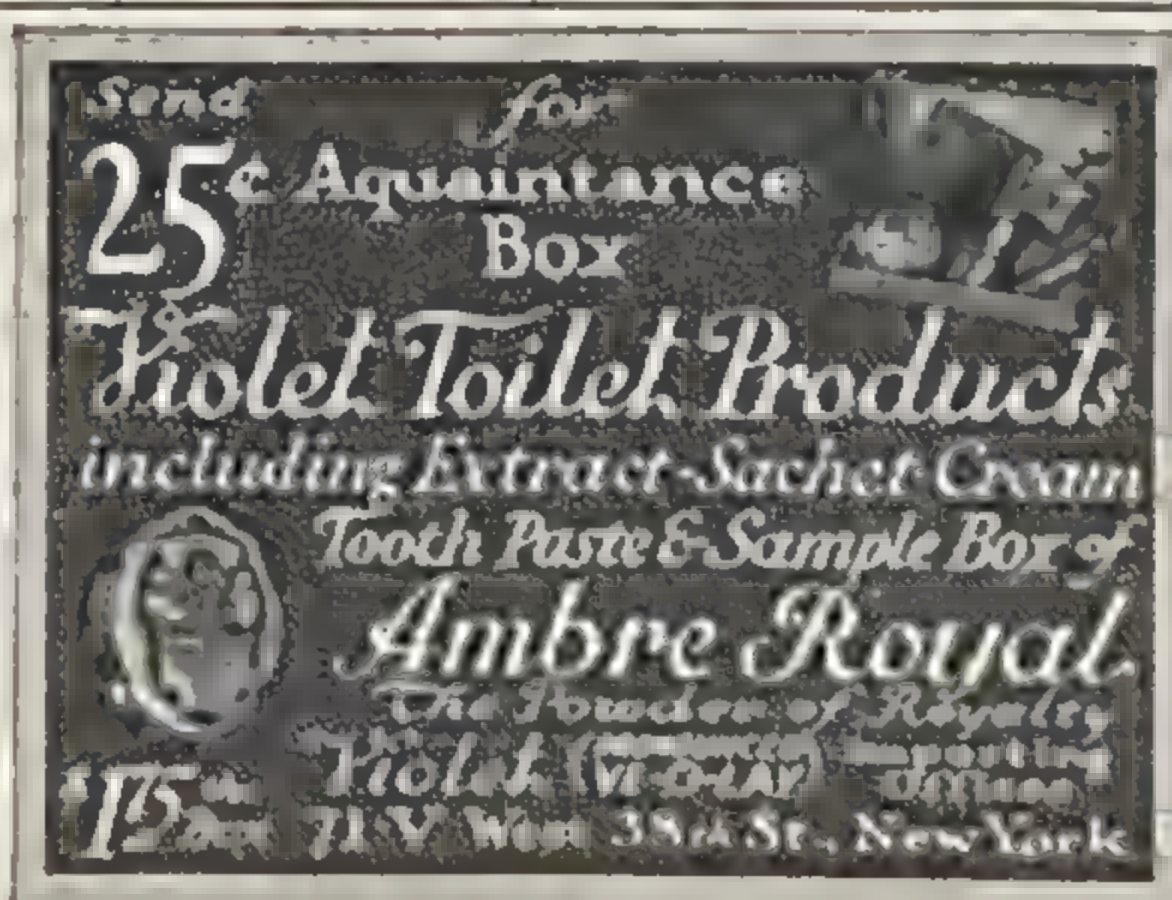
Dr. Montessori has taken this country place, known also as "Gardencraft for Children" for use in her Schools at Rome and highly endorses it. Edward Bok, Editor of *Ladies' Home Journal*, says: "It has added a new delight to childhood." Collapsible, portable. Take it with you and the children will need no other toy. Sent prepaid by parcel post or express. The Garden Craft Toy Co., (Frances Duncan,) 6 East 39th St., New York.



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For Grey Hair use my **ORIENTAL POWDER**; contains no harmful ingredients. One Application. Price, \$1.00. **FRENCH FACE CREAM**—Pure and harmless. Beautifies the complexion—Price, 50 cents.

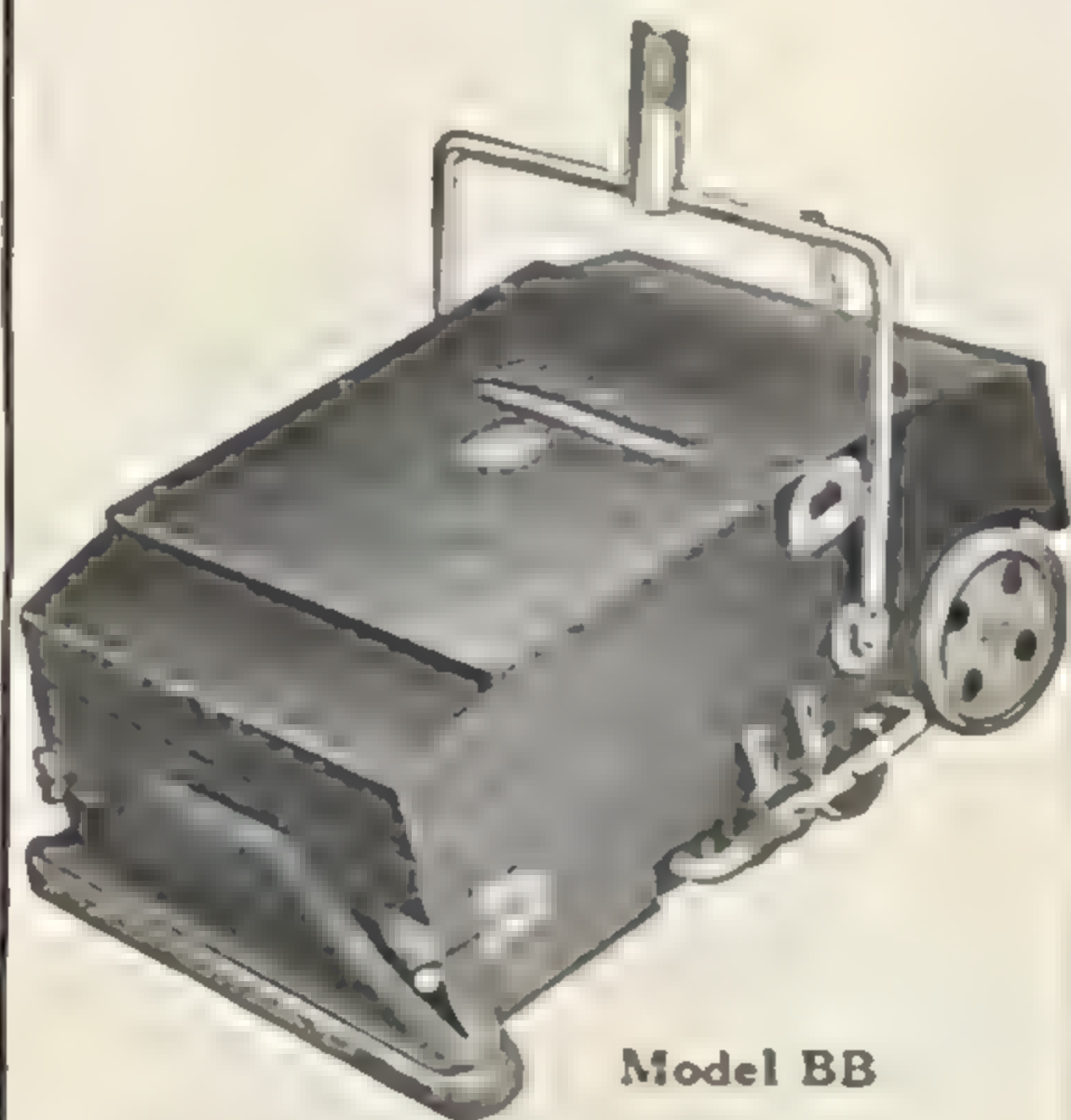
To Any Woman

whose greatest trial is to keep the ever-accumulating dust and dirt from her rugs, draperies and upholstered furniture

The Domestic Vacuum Cleaner

is indispensable.

It is so handy, so light, so easy to use and does its work so thoroughly that it can be and is used often—it keeps the house clean.



Model BB

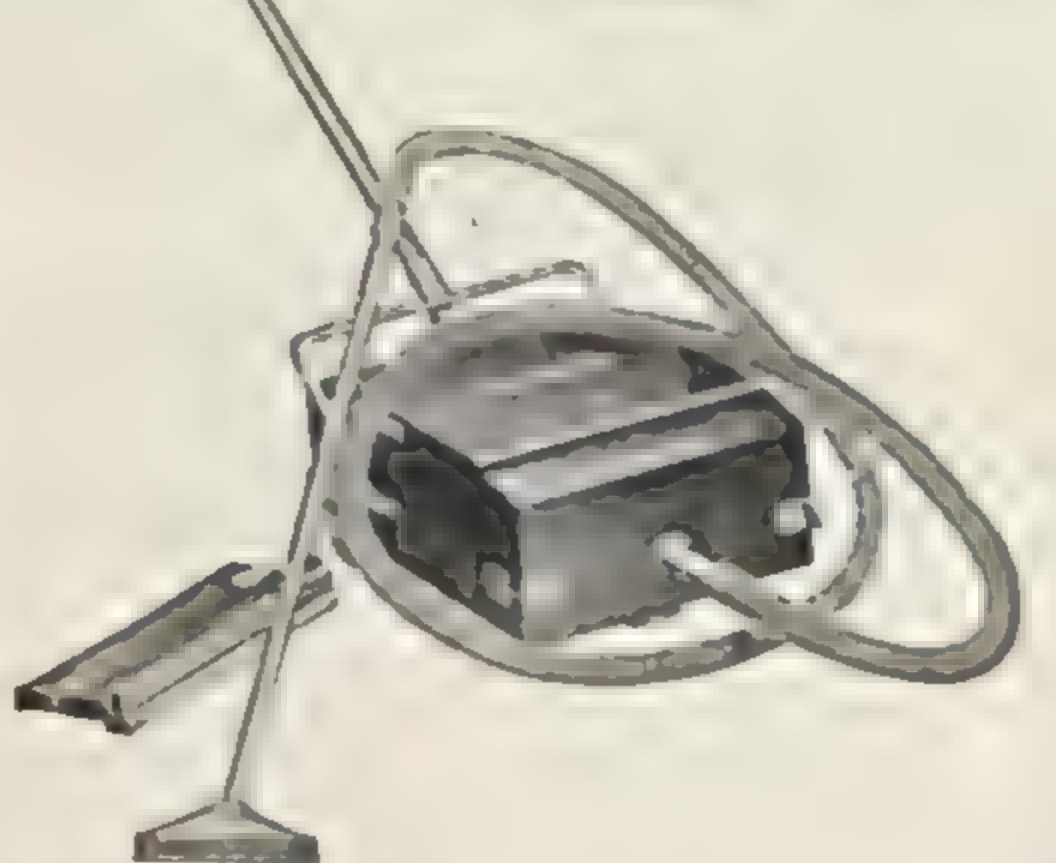
The Domestic Combination Vacuum Sweeper

does the work of two machines—a powerful vacuum cleaner and a carpet sweeper. Simply run it over your rugs, carpets or matings—the vacuum takes every bit of dust and solid dirt, the sweeper takes the surface litter, not a particle of dust has been raised.

The *Sweeper Attachment* is simply perfect—the touch of a spring throws it out of action.

Every part is easily accessible—litter pans are large and emptied without effort—sweeper brush is easily and thoroughly cleaned—the whole machine simple and most efficient.

Clean your draperies, mattresses and furniture by using the hose attachment, made possible by the powerful vacuum created by three bellows—perfectly constructed.



Dust is a carrier of disease—remove it entirely with a Domestic and keep your home sanitary.

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The Originators of the Sweeper Type Vacuum Cleaner
Head Offices and Factory at
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This illustrates a reproduction of a Chinese Rug of the Kien-Lung Period, with Mandarin yellow ground and porcelain blue border. The design is an arrangement of the tree peony motif.

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THE wonderful productions of the early master weavers of the East, eagerly sought by connoisseurs, and highly prized by Art Museums, are often so expensive, or so weakened by age, as to place them outside of the category of useful and practical furnishings.

These masterpieces, which have survived the test of centuries, and are today regarded as examples of the highest artistic excellence, are being reproduced with great fidelity by expert weavers on our own looms in the East.

They are made in qualities and sizes which meet perfectly all practical demands, and are sold at prices reasonable enough to warrant their every day use.

We would be pleased to give information regarding our present stock or any further particulars upon request.

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Direct Importers of Eastern Rugs

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Outdoor boot of sunbleached white buckskin, welted rubber sole, perforated foxing and saddle vamp. Blind eyelets.

Order by mail (Parcels Post Prepaid) and you will be as faultlessly fitted as in the shop. This is guaranteed. Booklet "V."

SHOECRAFT SHOP 27 West 38th St., New York
Telephone, Greeley 16 West of Fifth Avenue



\$6



Once the pink ribbons are removed this net petticoat may be tubbed; \$7.50. Underbodice, \$4.95

Though foregoing frills a petticoat is dainty with embroidery, \$3.75. Corset cover, \$2.90

Ribbon-run eyelets restrain a dressing-jacket with cape-ward aspirations; \$4. Petticoat, \$5

ODD PIECES of LINGERIE

OF ALL the many purchases a bride-to-be has to make, those numberless, frilly things which come under the name of lingerie are perhaps the most delightful. In fact, the shops tempt her so many different ways in this respect that far from being unable to decide what she wants, she is unable rather to decide that there is anything she does not want.

The variety and attractiveness of underbodices alone seems without end. At the left at the top of this page is shown one of the prettiest of the recently imported ones. It is of a fine though durable écru net lace. A beading run with ribbon is placed on the under side at the top, and a band of crêpe de Chine worked with eyelets is run with pink ribbon and frilled with Valenciennes lace at the waist-line. The ribbon at the bottom and the double shoulder straps are in a delicate flesh color.

A CHARMING PETTICOAT

Sketched with this underbodice is a charming net petticoat which may be tubbed once the ribbons are removed. The side-plaited net flounce is picot edged in pink thread and lines of pink hemstitching join it to the skirt proper and to the pointed, picot edged under-ruffle. Flesh pink satin ribbon run through picot edged eyelets and headed by pump bows

forms the only trimming to the skirt. The middle sketch at the top of the page shows a French hand-embroidered nainsook corset cover with a deep beading. Ribbon straps which match the ribbon run through the beading tie in bows over the shoulders. The hand-embroidered petticoat in this sketch is one of the kind which comes in so well for general country wear.

Sketched at the right of it is a nainsook petticoat with an especially pretty embroidered design of wheat and flowers. These skirts are made to fit well around the hips and are of fine but strong materials.

A CAPE-LIKE DRESSING-JACKET

The dressing-jacket sketched with the last petticoat described is of nainsook and is exceedingly practical as well as becoming. It can be spread out flat when it is laundered for the sleeves are formed merely by ribbons run through eyelets.

At the bottom of this page is sketched a hand-made, hand-embroidered night-gown of nainsook. The materials used in this model are fine, the workmanship is excellent, and owing to its direct importation by a Frenchman (Continued on page

126)



The simplicity that is French marks a night-gown embroidered in daisies. Price, \$4.50

MAURICE

398 Fifth Avenue
Opposite Tiffany's New York

SEND FOR MAURICE
SUMMER STYLE BOOK



V1900

V1900—A Combination of Sheer Nainsook, showing the popular Knickerbockers, exquisite lace insertion, medallion and ribbon trimming.

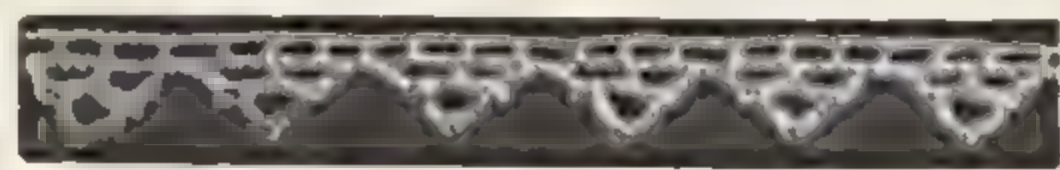
Maurice Price \$2.50



V1901

V1901—The Newest Middy Blouse, of White Galatea, showing trimming of striped galatea in navy and white and red and white, finished at neck by a matching satin bow. Sizes, 32 to 38.

Maurice Price \$1.35



V1904—Real Baby Irish picot edging. 15c.

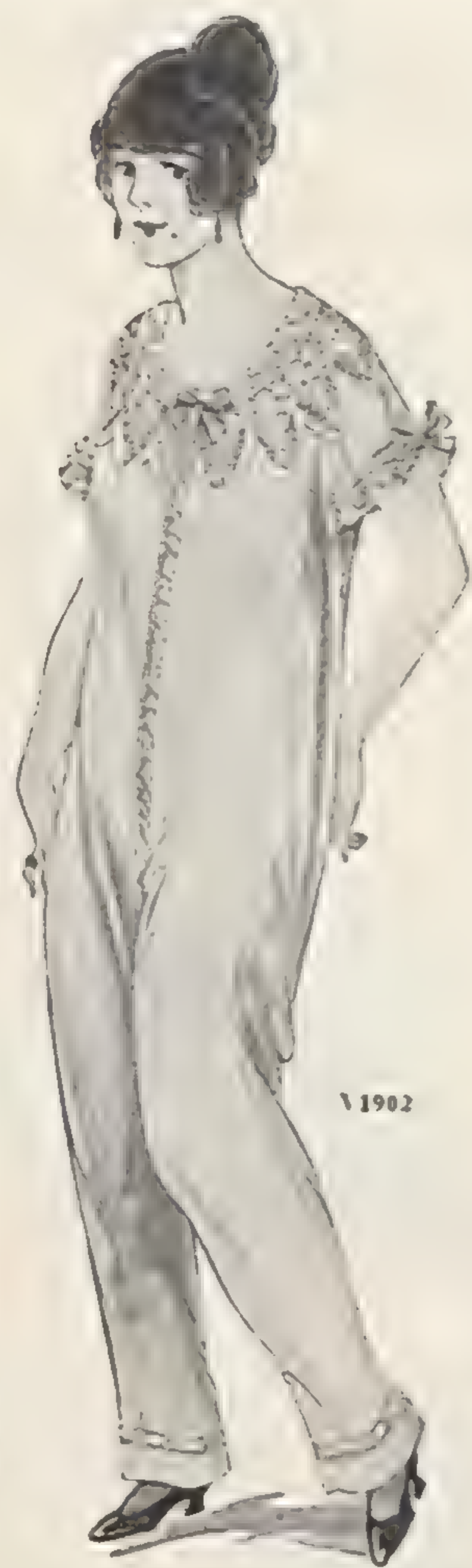


V1905—Real Baby Irish insertion, rose design. 35c.



V1903

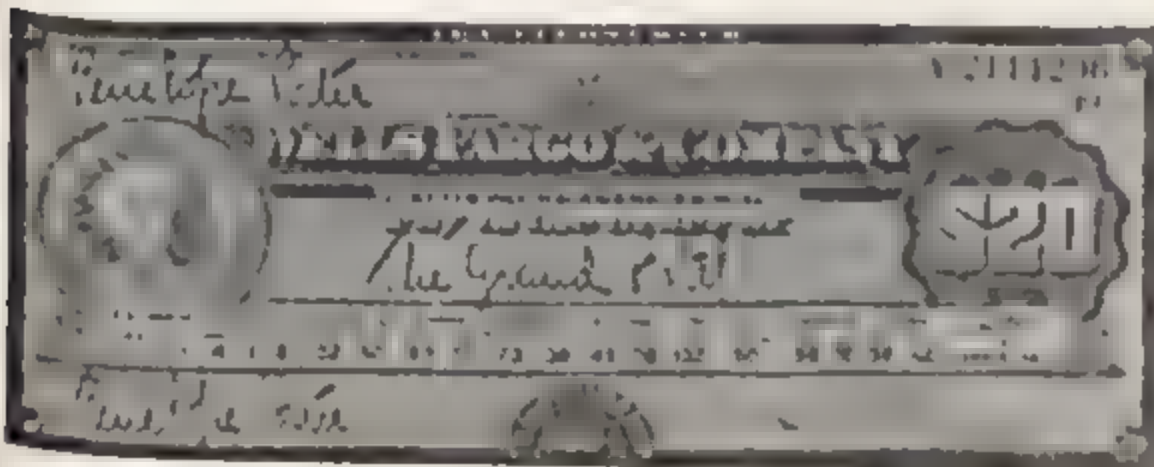
V1903—Elaborate Blouse of White Voile, beautifully hand-embroidered and lace trimmed, at the very reasonable price of \$2.00.



V1902

V1902—Yama Yama Nightgown of Sheer Nainsook. Pantaloons bottom with rows of fine shadow insertion, top trimmed with pointed medallions and edging.

Maurice Price \$2.25



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Just telephone our nearest office and our man will call—to explain about our checks or to sell you any amount that you may require.

From the moment you call up until the last check is cashed, you will find every Wells Fargo employe your prompt, efficient, interested assistant.

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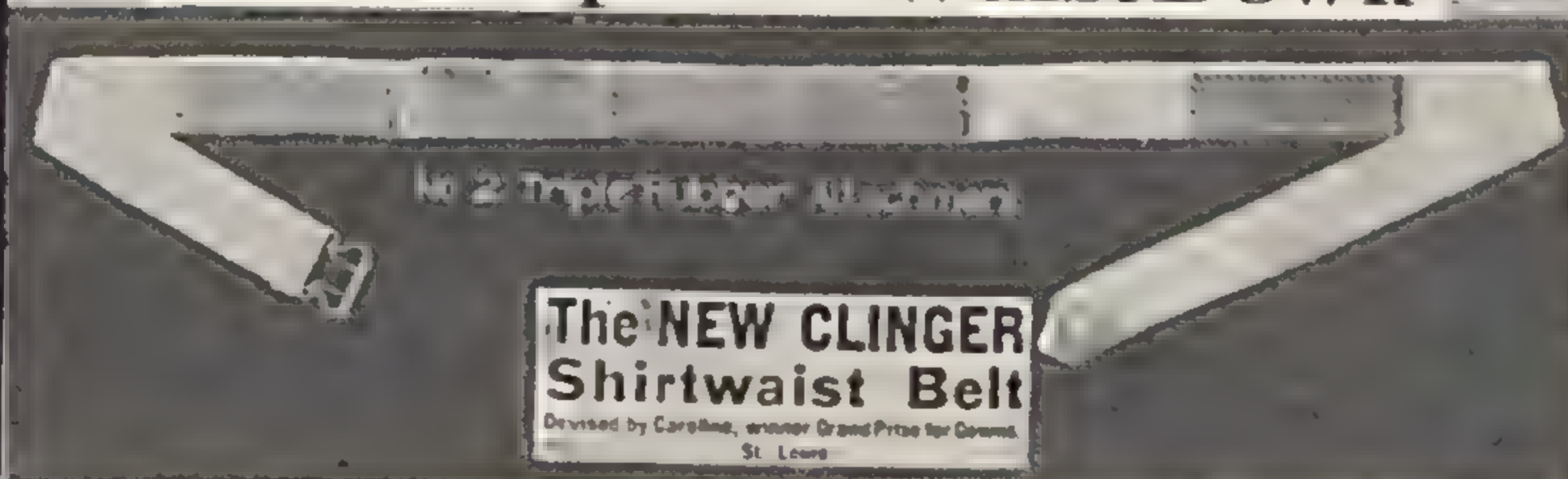
Make your European headquarters or have your mail sent to our handsome new offices at

28 Charles St., Haymarket, London
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This BELT

Will Keep Your Waist Down



Price 15c Note the side attachments; they keep the waist from skidding when the arm is raised. No other Shirtwaist belt has them

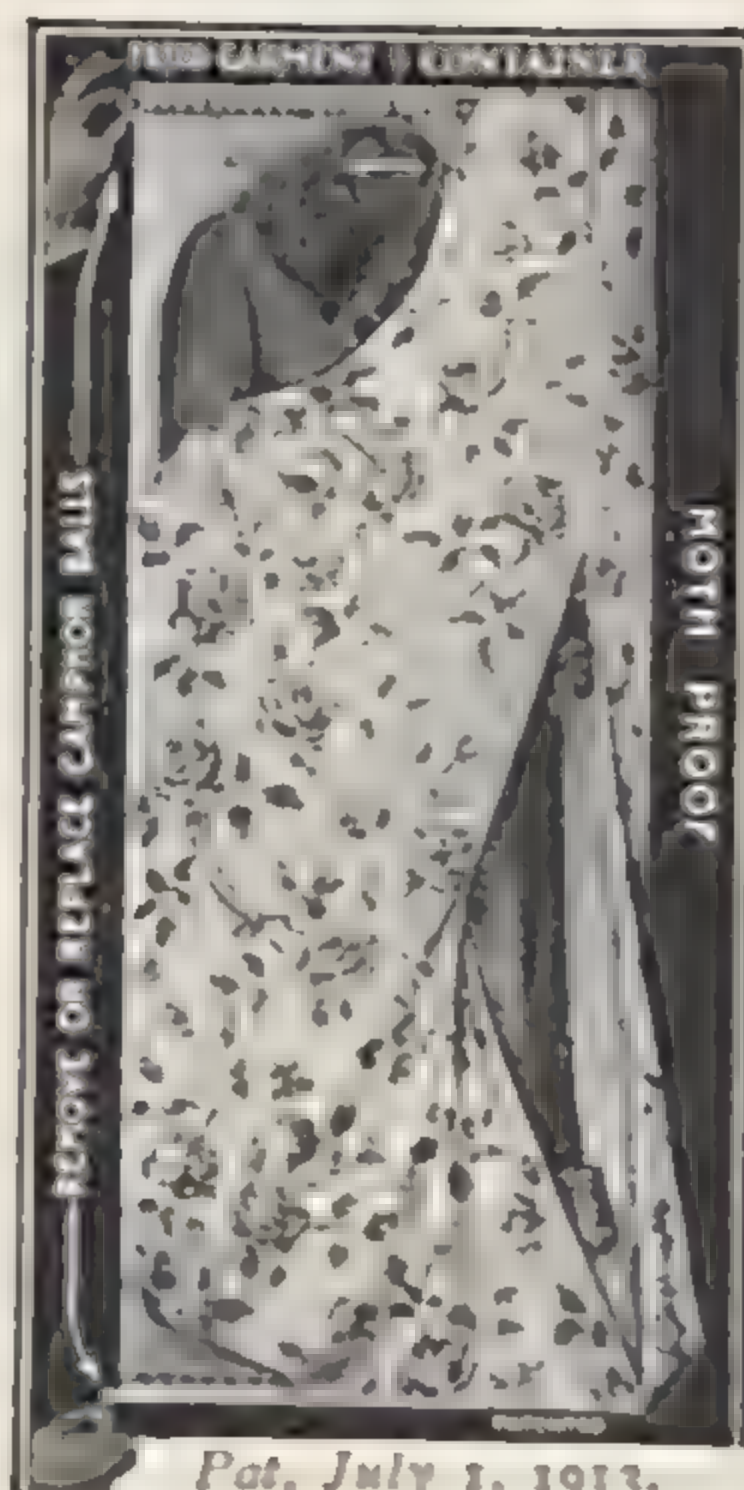
The problem of keeping blouses neatly in shape **Solved at Last**

Over 1,000 unsolicited testimonial letters received from enthusiastic wearers of the **Clinger Shirtwaist Belt**. Rarely, indeed, has an article been received with universal accord as has the new **Clinger Shirtwaist Belt**

It is made of a weave, light yet strong. It has attachments of finest live rubber with a thousand fingers which will hold waists absolutely fast in place without straining the finest fabrics. The special moulding of the non-deteriorating rubber and adhering qualities of the belt have never been equaled by any shirtwaist belt ever placed on the market. We invite careful comparison with all other makes. Sold by department stores and wherever notions are sold in the United States, Great Britain or France. Ask your dealer.

CLINGER BELT CO. 645 Lincoln Pkwy CHICAGO

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Pat. July 1, 1913.

A Wardrobe Necessity

Of attractive cretonne practically indestructible, with containers top and bottom for moth balls, cedar aroma, perfumed or odorless.

Moth balls are easily removed, and the bag is useful all the year round to protect your garments from moths and dust.

Sizes, 58 and 62 inches long, 24 inches wide. Prices, \$1.50, \$1.85, \$2.75.

If you cannot find them at your dealers, write to

**FREID
GARMENT CONTAINER**
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Andrew Alexander

Sixth Avenue
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The qualities offered in these shoes at moderate prices are an achievement as much to be proud of as our finest hand-made boots.

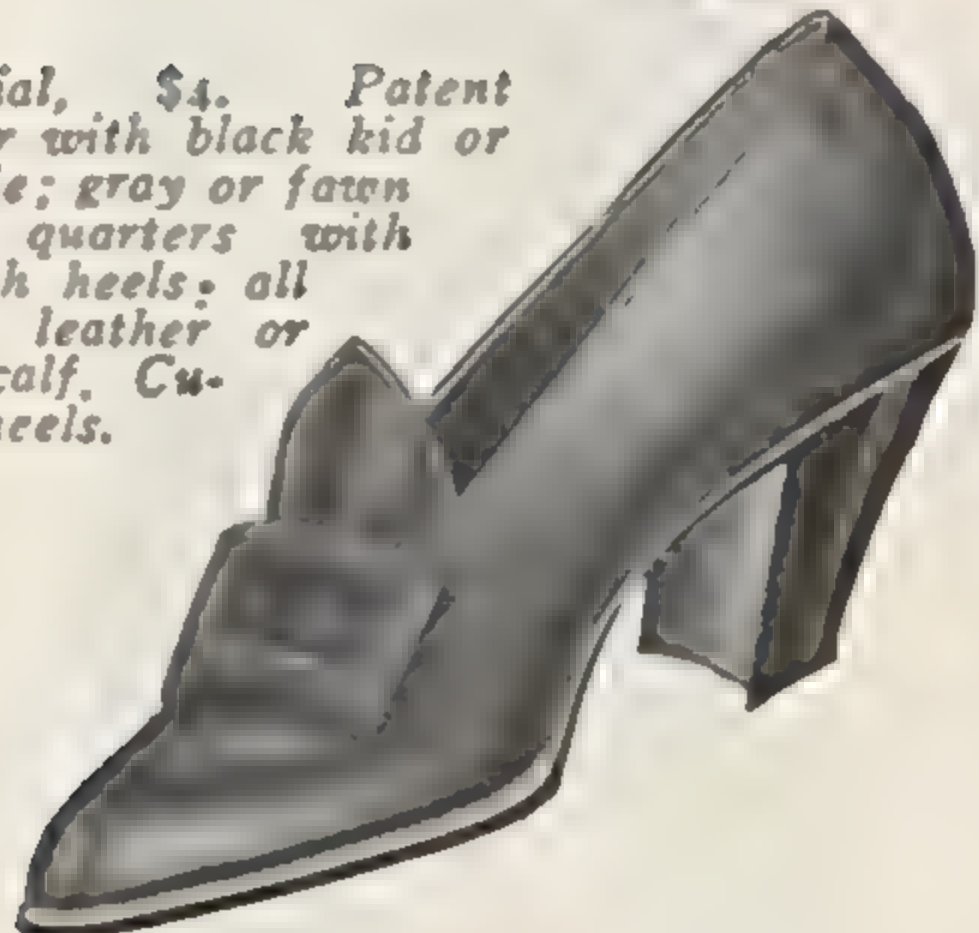
Satin Dancing slipper, \$3. In black, white, pink, blue, green and brown. Exceptionally graceful lines.



Ostend shoes, \$5. Patent leather, gray, or white backs; dull calf; all patent leather; Spanish heels and light soles.



Colonial, \$4. Patent leather with black kid or brocade; gray or fawn cloth quarters with Spanish heels; all patent leather or dull calf. Cuban heels.



Tango ties, \$4. All patent or dull calf with Spanish heels. Absolutely correct style. Very light and flexible.



Any of the above shoes, sent on receipt of price, prepaid to any post office with privilege of returning if not satisfactory.

ODD PIECES of LINGERIE

(Continued from page 124)



Diaphanous indeed should be the blouse over this underbodice of chiffon cloth and lace. Price, \$7.75



Nainsook trimmed to taste with Valenciennes lace is the recipe for a French corset cover; \$4.95

who is located in New York and who adapts the best of foreign ideas to American taste, it is priced unusually low.

A French hand-made underbodice for wear with a diaphanous waist is sketched at the left at the top of this page. It is of sheerest flesh colored chiffon cloth. The pin tucks are put in by hand, and sheer net lace edges the neck and forms the front. Double-looped pump bows conceal the tiny pearl buttons which fasten it down the front. The seams are joined with fine entredeux and delicate point d'esprit forms the sleeves.

The other underbodice shown at the top of the page is of



The prettiness of a corset cover and the practicality of a brassière, \$1.50

nainsook and Valenciennes lace, and is made and embroidered by hand. Three excellent models of brassières are illustrated on this page. The upper one is of embroidery and combines the corset cover and brassière. The one shown at the left at the bottom of the page is of allover embroidery and Cluny lace; the low V-shaped neck is an interesting feature of this model. The third brassière, intended for stout figures, is of a heavy linen edged with Cluny lace. It is excellently reinforced under the arms and is put together with beading.

Note:—Addresses of shops will be furnished on request, or Vogue will buy for you without charge. Address Vogue Shopping Service, 443 Fourth Ave.



In a day of low-necked bodices a low-necked brassière is a grateful "find." Price, \$2



Comfortable, durable, and, most of all, restraining, is this Cluny-edged model. Price, \$1



Smart Georgette Blouse

in corn flower, maize, white, black, apricot, melon, flesh, lavender, etc.

Specially Priced **\$5.00**

John Forsythe & Sons
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Mail Orders Filled Promptly



Powdered Perfection for the Complexion

Found! A powder which answers the three-fold demand made in the name of beauty—it supplies bloom and fairness with skin protection, and it lasts.

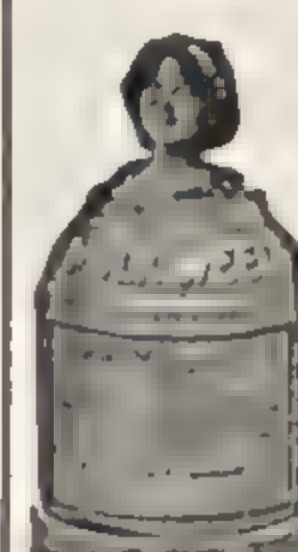
Ingram's Velveola Souveraine

Face Powder 50c

At drug stores or by mail postpaid

Four tints: pink, white, flesh, brunette. Many keep two tints handy. For evening, white or brunette powder is best. For day, light, flesh or pink is best. For neck and arms, use white. Send us 2c postage free cover the cost of mailing, and receive free a sample of Milkweed Cream, of Velveola Souveraine, of Ingram's Rouge, also Zedenta Tooth Powder.

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Ingram's Milkweed Cream

Preserves Good Complexions
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\$8.50

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O-G Buckles range from \$1 to \$10. Mention price you wish to pay for buckles, and leave selection to our judgment.

WE'VE added four more new and very attractive styles at \$6—patent vamps, black satin cloth quarters, also gray quarters and bisque quarters. At \$5—all white quarters, with white duck vamp.

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WOMEN who have not been satisfied with anything but imported corsets will find the same elusive differences in Le Rêvo Corsets.

The very qualities that have kept imported corsets in a class by themselves have now been achieved in an American made corset, and at a lower price.

You do not need to be told what these points of difference are; you realize them when you find them lacking in the usual corset made on this side.

We've spent a long time preparing to offer you Le Rêvo; we've taken great pains to produce something you'll like; we know it's been accomplished.

If you will ask to see Le Rêvo, Society's Corset, you will at once see why it gives you the same results that you have had from your imported corsets.

\$3.50 to \$25.00 at the best stores.

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Why should not the skin of your face be as smooth and clear as that of your body?

In 6 minutes a day we can enliven and rejuvenate your face to an extent you now believe impossible

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bringing to your nerves and muscles a renewing circulation of warm, purified blood.

Physical Culture for the Face

This work is in charge of my nieces, who have been trained by me to help you to do for your face what I have helped over 65,000 women to do for their bodies. My personal advice is always available for any pupil.

Susanna Cocroft

If you look older than you are, it is because you are not doing what you should to help nature.

Do the thing that is right for you. Let us help you to be sure. Fully one-third of our pupils are sent us by former pupils. If you have any of the blemishes mentioned on this coupon,

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opposite your defects and send to us. We will also send you our **FREE BOOK on Self Improvement**

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Normal Course for Professional Beauty Culturists.

Tell us of any other defects not mentioned here.

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Fashionable Models

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Designed to hold well balanced proportions and made with expanding waists.

Dresses, Coats, Suits,
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2020 — (as illustrated)
Exquisite Chiffon Wrap,
with hood and frill.

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Maternity Dress of crêpe
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Pierre

When You Travel

hurried coiffures never look neat, and constant rushing here and there makes it impossible to give the proper time and attention to the arrangements of your hair.

The Transformation Ideal

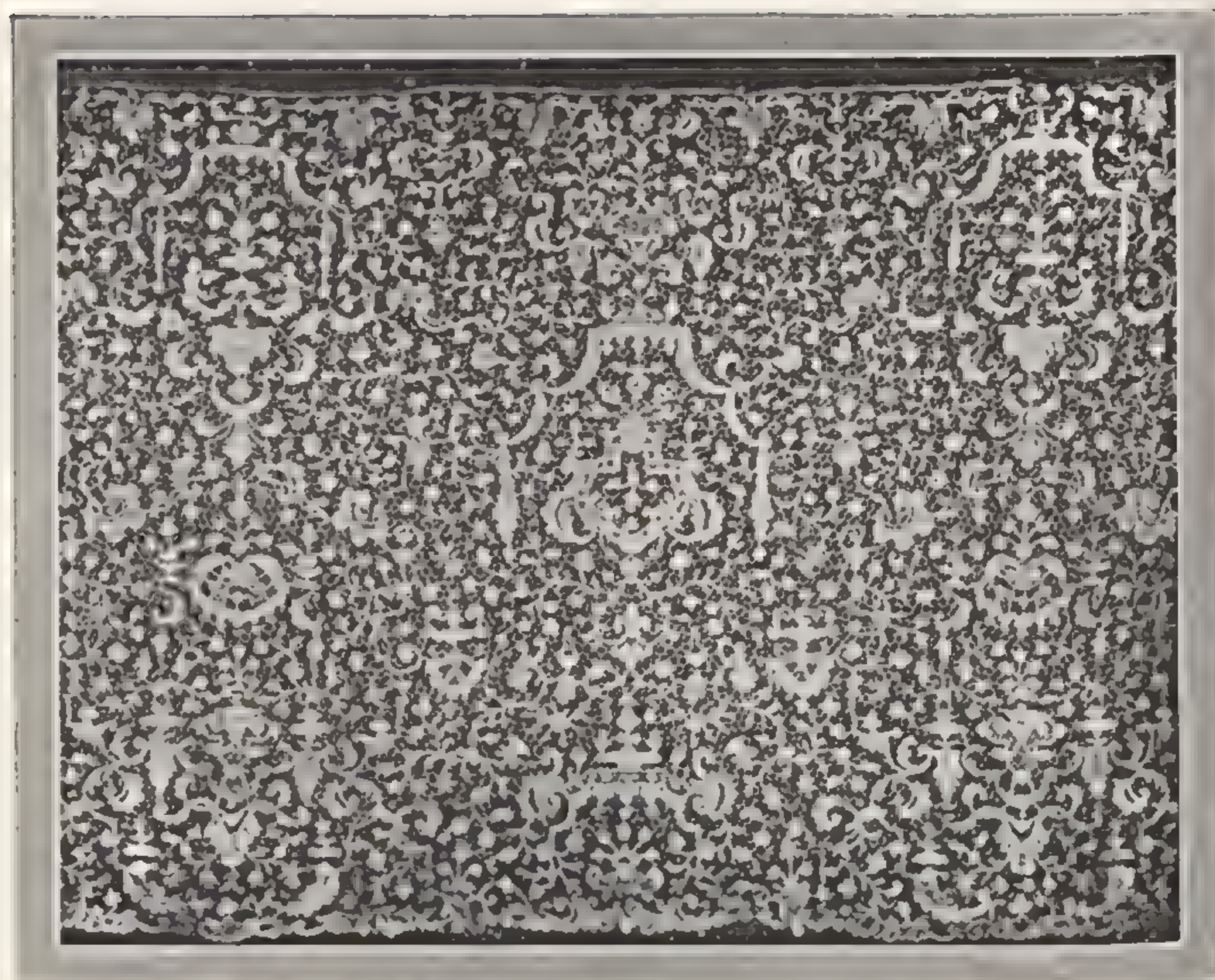
will solve the problem for you as it has for hundreds of ladies who appreciate a transformation of the highest quality and which is made so as to have all the appearance of

A Natural Coiffure

The Pierre Ideal is easily and quickly adjusted and can be combed out and brushed like your own hair. The Ideal is made on a foundation of fine net, curved to fit the line of your hair. The hairs are fastened in to fall in the direction they naturally grow and the waving is done so that every lock falls gracefully into place. Made by Pierre's own skilled workmen of Paris, the Transformation is Ideal in every respect.

Provide yourself with a Pierre Ideal and let your own hair rest and grow thick.

18 East 46th Street
(Opposite Ritz-Carlton)
New York City



The French coat-of-arms with a mermaid on either side of it and a canopy above it is shown in exquisite point de France

LACES FIT for a KING'S RANSOM

(Continued from page 56)

Of all the laces made in the present day it is the needle-point, that is the lace made by hand with needle and thread, which is the most difficult to produce and also the most beautiful. The Italians of the fifteenth century were the first to make this kind of lace, although a primitive kind of drawn-work is found even on Coptic textiles, and gold and silver lace of simple designs has been discovered in the tombs at Mycenæ, the most ancient site of Greek civilization. The first of the needle-point laces were made during the sixteenth and seventeenth centuries in Italy and in France; in the latter country they reached the highest development under the patronage of Louis XIV.

When Comptroller Colbert wished to establish the art of lace making in France in order to increase the revenue of Louis XIV, it was necessary for him to bring Italian workers to that country, and by combining the skill of the Italians and the designs of the French artists, he was enabled to produce some wonderful lace. This lace was called rose point or point de Colbert, and the dress set, a piece of which is photographed at the upper right of page 56, is one of the finest examples of this kind of lace in existence. This set, the design of which consists of very elaborate fleurs-de-lis, was made for Louis XIV and is, after all these years, still intact.

THE COLBERT LACES

The illustration on this page shows an exquisite piece of point de France; this lace, also made under Colbert, differs from the point de Colbert inasmuch as it is in a smaller and finer design. This particular piece was used in a gown and is composed of flowers, canopies, and the royal coat-of-arms of France framed on each side by the figure of a mermaid.

Photographed at the upper left of page 56 is a flounce which was formerly the property of Marie Antoinette. It is a remarkable specimen of point d'Argentan, and is one of the first examples to show the influence of Empire styles. The design consists of vases filled with flowers and wreathed with forget-me-nots and lilies-of-the-valley, which were the favorite flowers of the Queen.

Pope Clement XIII wore the beautiful point d'Argentan flounce photographed at the lower left of page 56. This flounce, part of which is now in the possession of the Queen of Italy, is ecclesiastical in design. The original piece must have

been a very long one and must have been many years in the making.

Had it not been for the many royal edicts which were issued prohibiting the wearing of lace by the courtiers, the lace industry would undoubtedly have been much more quickly developed and larger and finer pieces would have been made, but in order to curb extravagance it was necessary to forbid the wearing of very wide or greatly ornamented laces.

MODERN BURANO LACES

Very fine lace is now being made at Burano, where there is one of the oldest lace schools still in existence; the point de Venise à la rose which is shown at the lower right of page 56 is one of the finest examples of the kind of work done there. The design, which is five yards long and fourteen inches wide, is composed of figures of Neptune combined with those of mermaids, dolphins, and other creatures of the sea, and depicts the birth of the ocean.

The modern point de Venise is one of the most popular of the real needle-point laces. It is used a great deal on elaborate evening gowns and also as a trimming for lingerie, waists, and dresses. Cuffs and collars made of this lace are greatly in vogue in Europe although they do not seem to be very popular in America. It is by no means an inexpensive lace, although a hand-made imitation of it, made with a cotton thread, is now being manufactured. In fact, most of the designs of the myriad laces which are manufactured now are copied from such exquisite, old hand-made laces as those shown with this article.

The fan of Burano lace shown on page 56 is entirely different from the point de Venise à la rose; but the modern Alençon lace resembles it greatly, as does also the point d'Argentan. The lace of the fan shown is in a pattern of orchids, leaves, and buds, and is mounted on hand-pierced mother-of-pearl sticks engraved and inlaid with gold.

Many Burano lace scarfs are used today, as the lace is very light and drapes easily. It is also used, sometimes, for bridal veils and royal Court trains. Queen Elena of Italy had a marriage veil made of it, the length of which was seven feet. This is one of the most expensive of laces, as the very fine net which forms the background for the flowers and which gives the lace its daintiness and suppleness, is made entirely by hand.

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VANITY FAIR



OPPOSITE IS THE COVER OF THE MAY NUMBER OF

VANITY FAIR

No matter what your special interest, whether it be Art, Music, Books, Fashions, Sports, Society, you will surely find something new about it in Vanity Fair for May. Look for the cover reproduced on the opposite page.

Vanity Fair is not only the most cheerful, but the most informative of magazines. But do not imagine that Vanity Fair is prosy or dry. Here, for instance, is how some of the Vanity Fair information is presented in this month's number.

GERALDINE FARRAR—

has never before written an article for publication. As soon as "Julien," her latest role in opera, proved such a success, we invited her to describe her sensations in singing her unique five-fold role. This she has done in a very engaging manner—you will find it in Vanity Fair for May.

Miss Farrar's article is illustrated with photographs taken in her dressing room, showing her in all five roles (the first time a complete set of pictures has been taken).

PRINCE PAUL TROUBETSKOY—

says he never reads and can't write; but for the May Vanity Fair he has written an amazingly unconventional essay on his views of art. This is illustrated with seven of his most characteristic examples of sculpture.

CHAS. E. HAGGETT—

is the best professional lawn tennis player in America. He has met and beaten nearly all the leading amateurs in this country and abroad; in Vanity Fair for May he discusses the coming tennis season and helps you fully to enjoy the great matches that are to be played in America this summer.

FREDERICK MACMONNIES—

has just completed two new Fountain Groups for the façade of the New York Public Library. Through the courtesy of Mr. Thomas Hastings, architect of the library, Vanity Fair this month is publishing the first photographs of these important groups.

This, of course, is only a brief foretaste of what you will find in the May Vanity Fair. There is also the great fashion department, with its models from the best Paris makers. There is an abundance of humor by such admirable writers as Stephen Leacock, P. G. Wodehouse, Anne O'Hagan, Simeon Strunsky, Frank Moore Colby, and others.

If you are not already a Vanityfairian, this sparkling May number is a splendid one to begin with. But act promptly. The edition is limited.

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"The Right Width and All Wool"

SMART FASHIONS for LIMITED INCOMES

(Continued from page 51)

the noticeable feature of a summer frock. The model sketched in the upper right corner of page 50 is practically "made" by the scarf. The underskirt may be of a white or colored accordion-plaited crêpe; the waist may be of net and lace on a net foundation trimmed by a collar which matches the dark tones in the scarf, or it may be made of the material of the skirt. The lower part of the waist and the deep girdle may be formed, as in the model, by a scarf of white silk crêpe decorated with a floral border. The scarf may be draped around the figure, tied in the back, and adjusted by snappers. By such an arrangement, scarfs of different designs and colors could be used with a white frock, and if the underskirt and the trimming of the waist were blue, the scarf worn might have either a blue floral design, or might be in a combination of pink and blue.

FURTHER POSSIBILITIES OF THE SCARF

But the possibilities of the scarf are many, and in the gown drawn at the upper left corner of page 51, a scarf is draped as a tunic. For this model net would be an excellent material. The mode plays into the hands of economy in one particular this season, and shows net used extensively in French gowns. It is a delightful summer material, inexpensive, and far more durable than it appears. A scarf of chiffon or net in a delicate color with a more vivid border makes an effective trimming at a very small expenditure. Such scarfs cost four or five dollars; or it may be that a suitable one is already in one's possession.

In the gown illustrated the plain waist of net is cut with a dropped shoulder, to which, for sleeve, is attached a puffing of net finished by a rather deep net frill. The neck-line is an important feature in all the summer dresses, and in this one it is a trifle wide at the shoulders and forms a V in the front. Beneath the net in the lower part of the bodice is a section of a soft material matching the color of the scarf.

The skirt should be made with a plain yoke foundation to which the plaited lower section of net and the plaited net ruffle are attached. The upper part formed by the scarf is made by placing the middle of the scarf at the middle of the waist-line in front so that the border lies at the top and bottom of the tunic; by looping up the scarf in two places on each side the border is made to fall in the pannier effect. The back is like the front, except that the crosswise ends of the scarf which meet in the back, form a line and hang straight down. Any of the gowns described could be made for from thirty to forty dollars by a very excellent dressmaker.

NECESSITY INVENTS A FROCK

Perhaps the most ingenious use for a scarf is the one devised by a clever girl who wanted a dance frock, and seemed to have nothing toward its making except a lace scarf. Being a resourceful person she designed the dress sketched in the middle at the top of page 51. Cut in two equal parts, the scarf formed the effective kimono waist and the short tunic. The waist sections were merely seamed at the underarm and mounted on a low-necked, net lining. Accordion-plaited charmeuse was used for the skirt, which was most easily made when at-

tached to a one-inch-wide belting. A wide girdle and bow of colored charmeuse completed the gown. Almost any price could be paid for the scarf, but one at ten dollars would certainly be very charming, and the total cost of the materials for the dress would then be well under twenty dollars.

Still another way to use a scarf as a permanent trimming is shown in the model with the long tunic in the upper right corner of page 51. These long tunics, by the way, are quite the smartest thing at present, and when used over plain charmeuse, are very graceful. As to colors for such frocks, salmon pink and yellow are being much used, and to a more limited extent, blue. A blue underdress, with the silk overdress and the chiffon scarf of rose, and a few yellow flowers at the belt, would be a delightful combination. In the sketch the scarf is bordered by balls which act as a weight to hold it down in the back, but a plain edge would be as pretty. The very simplicity of this model adapts it to the woman of limited means, and the lines of it give it distinction. The tunic must be of the length sketched and not drawn up at any point nor too full.

A PREMIE DESIGN

Another long tunic which suggests a charming way to use a bordered material or a robe, is shown in the Premie design drawn at the lower right corner of page 51. This model is lovely in itself, and is one well suited to the tall woman. The waist is of sheer net, transparent over the shoulders, and with long, tight, transparent sleeves. The neck, which is distinctly square, is finished by revers of taffeta to match the straight, round-length skirt of taffeta. Embroidered net, finished by a wide band of darned net would be smart for the tunic. This is a model which would be very lovely in batiste, and it presents an excellent idea for remodeling an old dress, though the straight, narrow underskirt might have to be made of new material. A picot edged ribbon to match the broad sash could be used to outline the neck.

A NEGLIGEE OF NET

An enchanting summer negligee designed for net comes last in the list of suggestions and is sketched at the lower left of page 51. The underskirt may be of flesh colored China silk finished by a lace band, and over this may fall a net tunic, finished by a hem at the bottom and attached at the top to a satin ribbon which forms the waistband. The upper part, which is like a jacket, is separate, and is merely a short kimono belted by a band of velvet ribbon at a rather high line. It is in the finish of such garments that much of their charm lies, and this jacket is made unusual by the pointed net edging which is applied without fulness to the lower edge and to the sleeves. The neck-line may be hemmed with velvet ribbon run through it as in a casing, or an edging may be used. This, for all its airy appearance, is a perfectly practical negligee, for it will wash, and net is besides one of the less expensive materials. Should economy be no object, this design would be delightful in charmeuse with tunic and jacket of chiffon.



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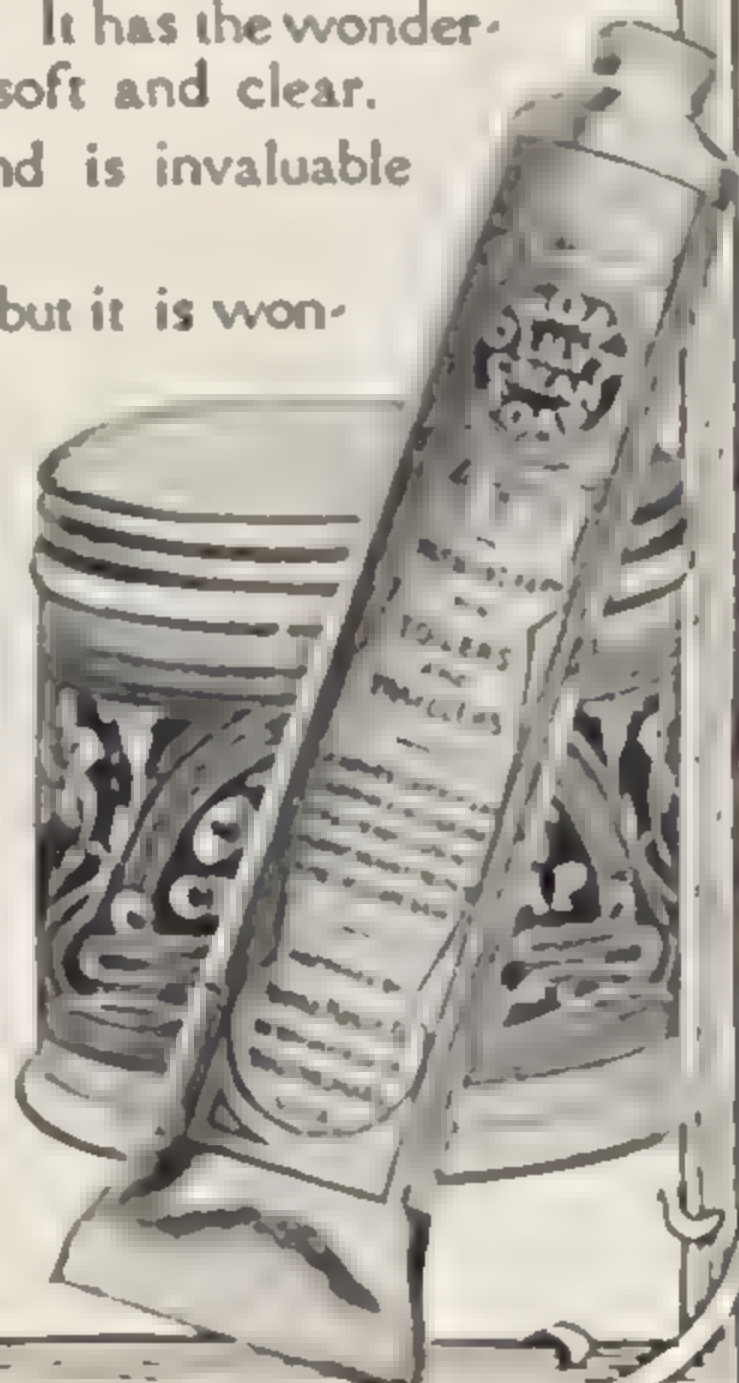
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Fetterolf-Hopwood.—Miss Dorothy Kelum Fetterolf, daughter of Mr. and Mrs. A. Curtin Fetterolf of Upper Montclair, N. J., to Mr. Robert G. Hopwood of Minneapolis, Minn.

PHILADELPHIA

Albert-Liggett.—Miss Emily Albert, daughter of Talbot J. Albert, the American Consul at Brunswick, Germany, to Mr. Howard B. Liggett, son of Mr. and Mrs. Howard B. Liggett of Philadelphia.

Weddings

WASHINGTON

McAdoo-Wilson.—On May 8, at the White House, Secretary William Gibbs McAdoo and Miss Eleanor Randolph Wilson, daughter of President and Mrs. Woodrow Wilson.

NEW YORK

Adams-Janvein.—On May 5, at the home of the bride's mother, Dr. Phineas Hillhouse Adams, son of Mrs. Walter Wood Adams, and Miss Marguerite La Wall Janvein, daughter of Mrs. Joseph E. Janvein.

Morgan-Watts.—On April 15, in the chapel of St. Bartholomew's Church, Mr. Townsend Morgan, son of the late Bankston P. Morgan and Mrs. Catherine Townsend Morgan, and Mrs. Helen Rice Watts, daughter of Mr. and Mrs. J. Warren Rice, of New Brunswick.

Orrick-Montgomery.—On April 14, at Trinity Protestant Episcopal Church, Trenton, N. J., Mr. Henry Albert Orrick, Jr., of Baltimore, and Miss Helen Stryker Montgomery, daughter of Mr. and Mrs. John A. Montgomery.

Orvis-Hardin.—On April 13, in St. Agnes's Chapel, Mr. Warner Dayton Orvis, son of Mr. and Mrs. Edward W. Orvis, and Miss Clay Hardin, daughter of Mr. and Mrs. Thomas B. Hardin.

Royce-Thompson.—On April 16, in St. James's Church, Rev. George Monroe Royce and Mrs. Eva Purdy Thompson.

BALTIMORE

Carroll-Hack.—On April 20, Mr. Charles Bancroft Carroll, son of Mr. and Mrs. Charles Carroll of Carrollton, and Miss Anita Hack, daughter of Mr. Frederick Home Hack.

Duer-Robinson.—On April 15, at Manuel Protestant Episcopal Church, Mr. Andrew Adgate Duer, son of Mrs. A. Adgate Duer, and Miss Ellen Gowan Robinson, daughter of Mr. and Mrs. Ralph Robinson.

Kimball-Pennington.—On April 15, at Emanuel Protestant Episcopal Church, Mr. Edward Norris Kimball, son of Mrs. Richard Fuller Kimball, and Miss Margery Pennington, daughter of Mrs. C. De W. Theobald Pennington.

Poultney-Stovel.—On April 15, Mr. J. Livingston Poultney of Haverford, and Miss Elizabeth F. Stovel.

BOSTON

Manning-Turner.—On April 15, in Trinity Church, Mr. J. Thurston Manning, Jr., and Miss Ruth Stevens Turner, daughter of Mr. and Mrs. Benjamin Stevens Turner.

BUFFALO

Ober-Rochester.—On April 16, at Trinity Church, Mr. Frank B. Ober, son of Mr. Albert Graham Ober of Baltimore, and Miss Margaret Delancy Rochester, daughter of Dr. and Mrs. Margaret Delancy Rochester.

CLEVELAND

Pack-Fuller.—On April 18, in Trinity Cathedral, Mr. Randolph Green Pack, son of Mr. and Mrs. Charles Lanhrop Pack, and Miss Georgia Beantty Fuller, daughter of Mr. and Mrs. Joel H. Fuller.

Powers-McLure.—On April 14, Mr. Marsh K. Powers, son of Mrs. Willard F. Marsh, and Miss Helen McLure.

PHILADELPHIA

Bullitt-Roberts.—On April 20, at the Cathedral, Mr. Logan M. Bullitt, Jr., son of Mr. and Mrs. Logan M. Bullitt, and Miss Dorothy Margaret Roberts, daughter of Mr. and Mrs. George W. B. Roberts.

Franchot-Lippincott.—On April 18, at Holy Trinity Church, Mr. Douglas W. Franchot, son of Mr. and Mrs. Nicholas V. Franchot of Olean, N. Y., and Miss Constance Lippincott, daughter of Mrs. Craige Lippincott.

Paris-Jones.—On April 14, in St. Peter's Episcopal Church, Mr. W. Franklyn Paris and Miss Peggy Wynne Jones, daughter of Mr. and Mrs. J. Levering Jones.

Sinkler-Pearce.—On April 14, at the Church of the Holy Trinity, Dr. Francis Wharton Sinkler, son of Mrs. Wharton Sinkler, and Miss Mildred Scott Pearce, daughter of Mr. and Mrs. John W. Pearce.

Williams-Dale.—On May 7, Mr. David Evans Williams, Jr., son of Mr. and Mrs. David E. Williams, and Miss Maida W. Dale, daughter of Mrs. C. Dale.

Wright-Wright.—On April 18, at Calvary Church, Germantown, Mr. George Ireland Wright, of Portland, Ore., and Miss Elizabeth Lewis Wright, daughter of Mr. and Mrs. Robert K. Wright, Jr.

PITTSBURGH

Baker-Torrance.—On April 16, at Calvary Methodist Episcopal Church, Mr. Horace Forbes Baker and Miss Jane Torrance, daughter of Mr. and Mrs. Francis J. Torrance.

Covert-Guthrie.—On April 18, Mr. Edward Lamar Covert and Miss Mary Kilbreth Guthrie.

Hobart-Painter.—On April 15, Mr. Harold Peckham Hobart, son of Mrs. H. H. Hobart of Cleveland, and Miss Mildred Painter, daughter of George Edward Painter.

RICHMOND

Grant-Brooke.—On April 18, in St. Luke's Episcopal Church, Norfolk, Va., Mr. James Benton Grant, son of former Governor Grant of Colorado, and Miss Mary Urquhart Brooke, daughter of Mr. and Mrs. William Thrick Morton Brooke.

Meclews-Lee.—April 18, at the Second Presbyterian Church, Ensign Romuald Peter Paul Meclews and Miss Dallas Chesterman Lee, daughter of Mr. and Mrs. Arthur W. Lee.

WASHINGTON

Kearney-Adams.—On April 21, at the home of the bride's parents, Dr. Richard A. Kearney and Miss Edmonia Mason Adams, daughter of Rear-Admiral and Mrs. J. S. Adams.

Stockett-Worthington.—On April 14, at St. John's Protestant Episcopal Church, Mr. Beach Helme Stockett and Miss Margaret Worthington, daughter of Mrs. Richard Sellman Worthington.

Dances

ST. LOUIS

April 24.—Mr. and Mrs. John Fowler, 35 Westmoreland Place; in honor of their niece, Miss Eleanor Scott; Persian Garden Party and short play written and staged by Mrs. Joseph Linden Smith.

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No. 311—This under-vest made of white batiste, trimmed with dainty point d'esprit. Price, \$1.00.



THE APPAREL of the BRIDE

(Continued from page 27)

simple and cool in appearance. Many well-dressed young girls prefer to have the majority of their wash frocks for morning wear of an all-white material, and to achieve variety with smart, colored sashes, belts, and ties.

It is well to have at least two simple morning hats, a panama and one other, possibly of a dark-toned, rough straw trimmed with a chic bow or one of the fantastic quills which are so much in favor this season. High, white, buckskin shoes, rubber soled, or the new, low, tennis shoes of white buckskin combined with tan leather are excellent for general morning wear; or, if one prefers, white buckskin sailor ties with a self-covered buckle may be used, and these are also suitable for wear with the white frocks in the afternoon.

FORMAL LINGERIE FROCKS

It is well to have at least four rather formal white frocks. These need not be expensive in order to be smart; in fact, white net frocks, which are far from expensive and require no trimming save ruffles of the net itself and a smart sash, are very satisfactory. A heavy, white, embroidered crêpe is a good choice or an embroidered, white handkerchief linen. A revival of organdy frocks is promised for this year. The success of this type of lingerie frock depends largely upon the sheerness of the material, the cut and hang of bodice and skirt, and such details as the neck and sleeve finish and the sash. The day when yards and yards of lace and myriads of tiny tucks spelt a lingerie frock is past, and the present mode demands a deceptive simplicity of outline, softly feminine, and giving no hint of the careful planning and workmanship necessary to accomplish it.

To wear with these frocks, at least two hats are necessary. One should be a garden hat of leghorn or hemp, trimmed with flowers, and the other a hat of less elaborate style which will be appropriate for wear with silk frocks also, or even with some morning gowns.

THE ALL-IMPORTANT PARASOL

Parasols, of course, play an important part in the summer wardrobe. There should be at least three; they are not necessarily expensive, yet are most effective. An *en-tout-cas* of dark-toned silk—amethyst, dark green, or dark blue—makes an excellent parasol for morning use, and this season the smartest and newest parasols for morning carrying have a short handle. A second model may be of the Japanese style favored this season; these are pretty in a soft blue or rose silk—shades which will be safe ones to accompany silk frocks, simple white gowns, and fancy suits. It

is well to have a third parasol of a light color principally for use with the white frocks, and one chooses wisely in selecting robin's egg blue, a pleasing yellow, or some unusual color combination, such as a soft, flesh pink lined with rose, or a Nattier blue lined with flesh pink. A parasol of this type may have a longer handle than those for morning use.

Attractive evening frocks for summer should be provided. If one has a spring supply of gowns for evening, three new ones will probably be a sufficient addition. These gowns should give the impression of delicacy and lightness, and to achieve this, color as well as material must be considered. Chiffon, colored nets, and net laces are materials that produce delightful results. If one has no spring dinner frock suitable for restaurant use, such a frock should be included in the trousseau, and at least two evening wraps will be needed—one light colored and the other a darker tone, such as violet lined with soft rose, or even black satin lined with flesh pink. Capes or cape-like coats are good models for both day and evening wear this season.

TROUSSEAU LINGERIE

As regards the amount of underwear which should be included in the trousseau, opinions differ greatly. Even the simplest of trousseaux, however, will require at least three corsets, one for sports and morning wear—even two if possible—and two for afternoon and evening use. If changed frequently, corsets keep their shape and wear for a much longer period. There should be at least eight nightgowns, six chemises or six combinations, or twelve pairs of drawers and six corset covers if one prefers them to combinations. Of petticoats, there will be needed from four to six very simple models, possibly only buttonholed at the edge, for morning wear and sports; two embroidered petticoats—one a bit more decorative for afternoon use—two of lace and embroidery (or one may be of chiffon or net and lace for fine white frocks), and at least two evening skirts of chiffon. Many girls who dance a great deal, buy the very simple, untrimmed, plaited chiffon skirts, usually flesh pink, to wear under frocks which have an underskirt or are not transparent.

In negligees, two simple, becoming models of crêpe de Chine or a similar, semi-practical sort for boudoir wear, and at least one more formal one will be needed. Even the formal one need not be expensive, for it will be successful if it is individual in coloring. The yellow and orange tones, flesh pink, rose, absinthe green, turquoise blue, and other similar tones are good. There should be two pairs of boudoir slippers—a simple pair for morning use, and more elaborate ones to accompany the tea-gown.

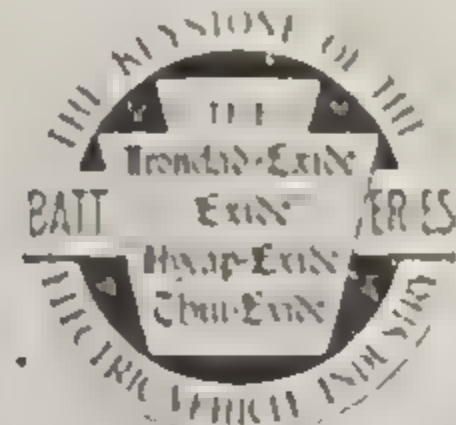


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The bed linens for general use may consist of plain hemstitched under sheets, fancy scalloped top sheets, and pillow-cases with handsome monograms. The guest-room sets of bed linen are usually of beautiful embroidery and lace with wide embroidered sections at the top to turn back, and the quilts should be marked and, preferably, hand-quilted; the color of the quilts as well as that of the blankets should match the draperies of the room.



Like large towel, like guest towel, is one rule of furnishings; \$3.50 and \$1.75, respectively, without monograms

THE ORDER OF THE BATH

Charming things may be had for the bathroom. Soft white bath-mats, or mats with colored borders are marked, as shown in the illustration at the bottom of the page, with a large colored monogram woven in the mat. The bath towels may be either all white or white with colored stripes; they come in any of a variety of charming designs such as those of the two silk striped ones shown with the mat. The bath towels are also marked with monograms, the colored ones with colored monograms embroidered on a set-on piece of white cloth. Wash-cloths should match the bath-mat and towels in marking and color.

The face towels, either hemstitched or hand-scalloped, and with simple monograms, should match the guest towels, as illustrated at the top of the page. In addition to such towels as the three shown at the right, there should be



Hemstitched towel at the top, \$18 a dozen; scalloped towel, \$3.50 each; lower towel, \$16.50 a dozen. Monograms, 85 cents each, extra



Monograms to match the stripes on the bath towels, and stripes to match the monogram on the bath-mat. Mat, \$2.75; towels, \$2.50 each. Monograms, \$2 each, extra

more elaborate towels of lace, embroidery, or drawn-work.

For the dining-table plain satin-striped damask is very much in favor at present for both elaborate and simple dinners. Small, simple lace cloths with napkins, centerpieces, and doilies to match may be selected for luncheon use. The new Abbé sets with a long runner and single, oblong plate doilies large enough for each service without the separate doilies, are very smart just now and are very effective on a long, narrow table.



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I wish you could stand with me at my window for a few minutes and, as the women pass, realize with me how many need better figures, better health. They could have them, too, with just a little daily effort which is easy—not as hard as what they are enduring.

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SEEN on the STAGE

(Continued from page 71)

would be greatly increased by the disclosure of the actual relationship," and wrote into the text the brief revelatory soliloquy which Lord Windermere now speaks as the first curtain is about to fall. There can be no question that this change was an improvement. The irony of the parallelism between the crucial life-experiences of Mrs. Erlynne and her daughter can be appreciated fully only by an audience that is already familiar with the relationship between them.

A "BIG SPEECH" HUMANIZED

A word must now be said about the dialogue of "Lady Windermere's Fan." This dialogue has often been criticized adversely, on the ground that its brilliant wit arises neither from the characters nor from the situations, but merely from the cleverness of the author. Against this reasonable reproach, there can be no defense from the point of view of art. It is undeniable that, in actual life, these same people would not have expressed themselves so brilliantly in these same situations. Such a line as Dumbly's famous epigram in Act III—"In the world, there are two tragedies. One is not getting what one wants, and the other is getting it"—is revelatory neither of the situation nor of the character; and the proof of this is that it can be quoted without explanation of its context. But the roars of laughter with which such epigrams as this are still greeted in the theatre, after they have been familiar to well-read people for over twenty years, would seem to indicate that the so-called *mot d'auteur* is likely to amuse the public just as long as the more artistic *mot de situation* or *mot de caractère*.

In preparing her acting version of "Lady Windermere's Fan," Miss Anglin has obliterated most of the soliloquies and the asides and has considerably cut down the more rhetorical passages of the original text. These emendations were well advised, in deference to the alteration in theatrical fashions which has been adopted in the last twenty years. By these few and slight excisions, Miss Anglin makes the text appear to the public of to-day as if it had been written yesterday. The subtler and more important emendation which she has introduced in her performance of the part of Mrs. Erlynne is so artistic that it has escaped the attention of the public altogether. In the third act, Miss Brookyn, who played this part at Palmer's Theatre in New York in 1893, took the center of the stage and declaimed the long tirade which states that "it is the woman who pays" as if it were an exercise in public speaking; but Miss Anglin reads this passage so simply and so unobtrusively that the audience never regards it as a "big speech" and is conscious only of a human being in a human situation. In other words, Miss Anglin acts this play of more than twenty years ago as if it were a new work by a playwright of to-day. And so it seems to those who see it now for the first time in their lives; and eagerly they spread its fame among their friends, as if it were a new discovery.

"THE TRUTH"

ANOTHER revival which is both interesting and instructive is that of Clyde Fitch's comedy, "The Truth," which has lately been effected at the Little Theatre by Mr. Winthrop Ames. It is evident that Mr. Ames revived this play in despair of finding a more recent high comedy of American authorship which should exhibit equal merit. This intelligently entertaining composition reveals a sincere endeavor to interpret an eternal truth of character in terms of a

faithful representation of American life. It is (entirely in intention, and partly in accomplishment) a work of art; and Mr. Ames is right in thinking that it remains unrivaled by any American comedy of more recent years.

The present writer vividly remembers a conversation with Mr. Fitch which occurred shortly after the initial presentation of this comedy in New York in 1907. At that time, Mr. Fitch regarded "The Truth" as the best of all his plays; and he persisted in this opinion until shortly before his death, when he grew to prefer "The City," which he was then writing with an exultant impulsion of enthusiasm. When "The Truth" was first presented at the Criterion Theatre, it played to nearly five thousand dollars a week. This was more than enough to pay current expenses and to assure a reasonable profit to the producing manager. But the piece was required by contract with the proprietor of the theatre to play to not less than six thousand dollars a week, under penalty of yielding place to a musical comedy in which Mr. Frank Daniels was to be featured as a "star." I remember how Mr. Fitch complained because there was, at that time, no theatre in New York where a legitimate comedy could be allowed to live at five thousand dollars a week. He told me that his "Sappho"—which he regarded as a work of comparatively small importance—was then playing to twelve thousand dollars a week in one-night stands in Texas, and added ruefully, "What incentive is there for men like me to do their best?"

TWO "CAPITAL" AND TWO "LABOR" ACTS

After its failure in New York, "The Truth" was produced successfully in London and Berlin, and it was well received in the other cities of America; but I am sure that Mr. Fitch would have felt it as the crowning honor of his career if he could have known that this comedy was destined to be revived in New York five years after his death, and to receive, on this occasion, a consideration that was denied it at the time when it was first produced.

The present revival of "The Truth" seems merely to intensify, and not to alter, the impression which it made on receptive and sympathetic minds when it was first exhibited seven years ago. When the curtain falls upon the second act, the critic still feels that no other comedy so sincere in purpose and so dexterous in execution has ever yet been written in America; but the subsequent two acts require a considerable subtraction from this estimate. As Mr. Fitch has been reported to have said himself (I have no recollection of his saying this to me), "The first two acts are capital, and the other two are labor." For two acts he keeps his audience entertained with subtle contrasts of psychology and maintains the mood of the play on the level of high comedy, but thereafter he descends to the level of low comedy, and ekes out his invention with the loud laughter that bespeaks a comparatively vacant mind. It was one of Mr. Fitch's most persistent faults that he could never sustain a high endeavor throughout the fabric of a play. There is no denying that Mrs. Crespiigny, in "The Truth," is an exceedingly amusing character, but, as soon as she is permitted to assume the center of the stage, we miss the key of nimble and alert politeness to which the first two acts of the comedy have been attuned.

Despite this structural defect, it must be admitted that this play, considered as a whole, reveals a nearer relation to life itself than has been displayed by the efforts of those other American play-

(Continued on page 140)

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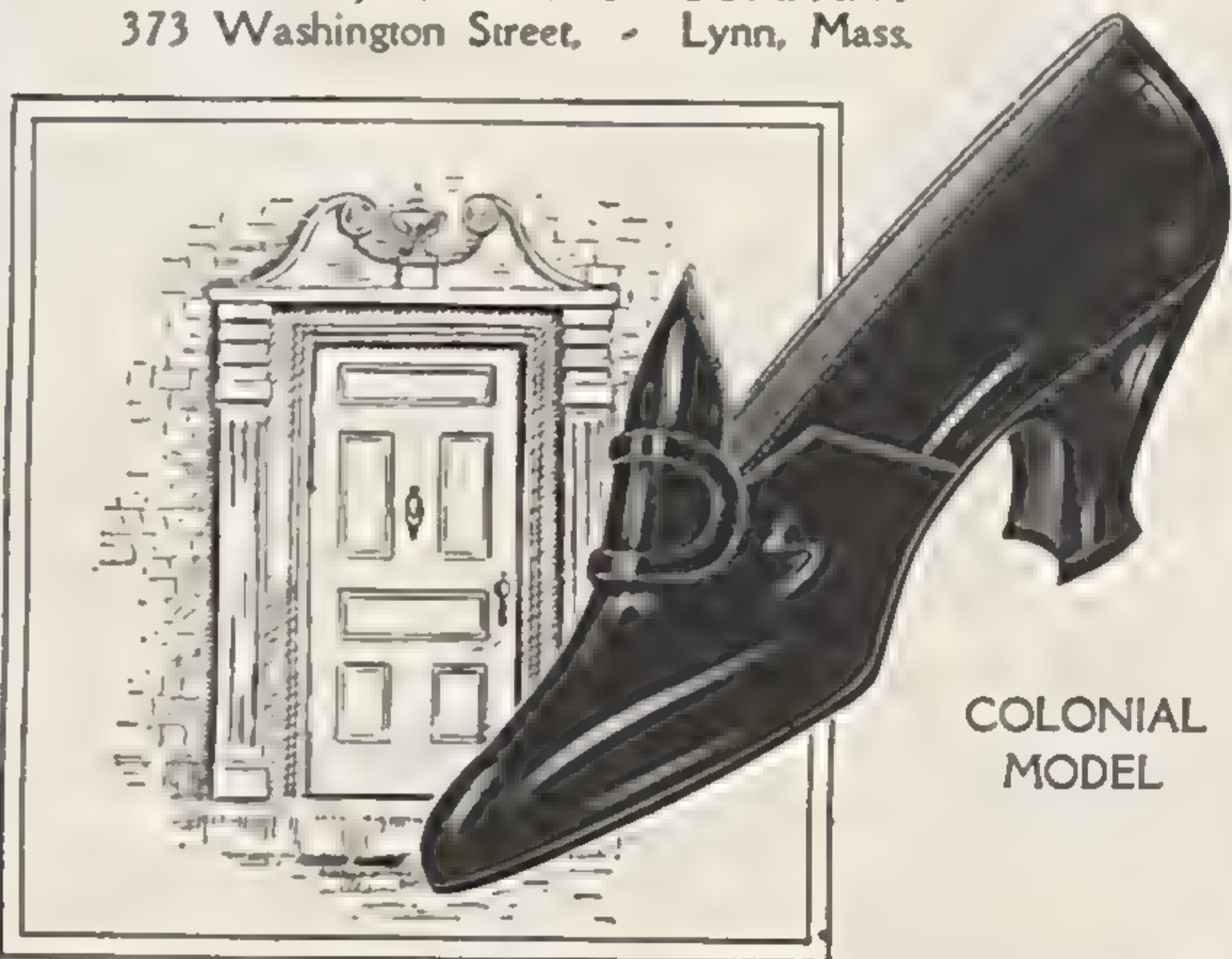
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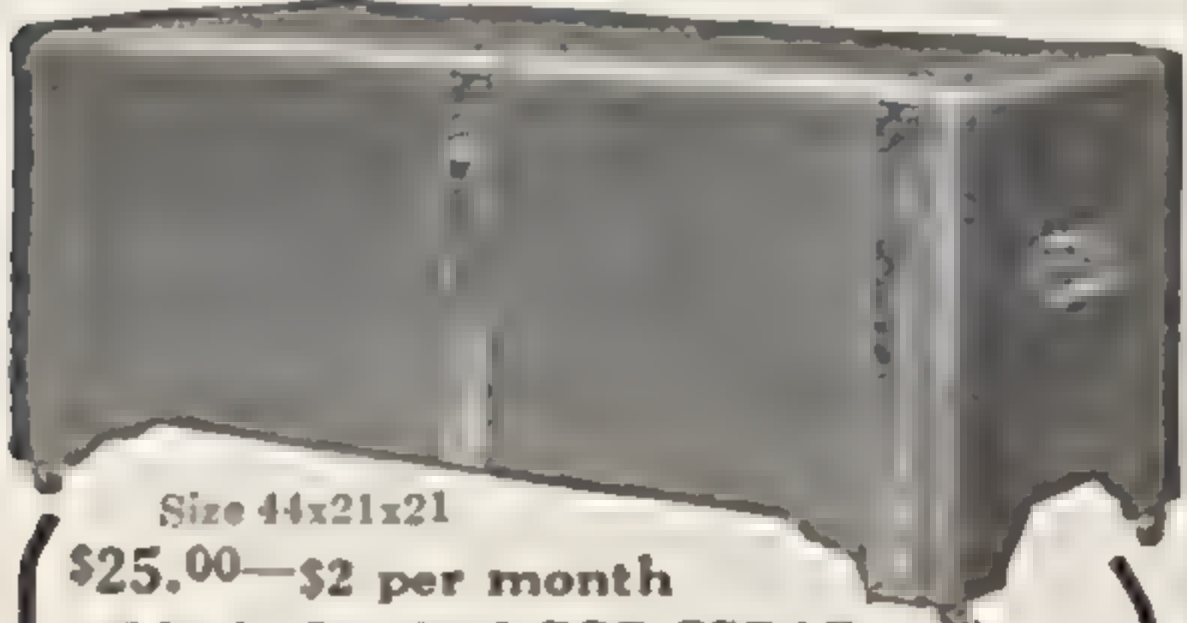
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SEEN on the STAGE

(Continued from page 138)

wrights who have attracted the attention of the public since the death of Mr. Fitch. In every passage of this comedy, it is apparent that the author was striving hard to tell the truth, and this endeavor is not so clearly evident in the most widely heralded American plays of recent seasons.

The performance of "The Truth" at the Little Theatre is, on the whole, more proficient than that of the original cast. Miss Grace George is lacking in a certain pungency of personality which was contributed to the rendition of the leading rôle by the late Mrs. Clara Bloodgood, but she plays the part with a more ingratiating note of wistfulness. Miss Zelda Sears repeats her popular performance of the slangy boarding-house keeper, and the other parts are acted with a greater deftness than was contributed by their original incumbents. The stage-direction is worthy of Mr. Fitch himself, and Mr. Ames is to be congratulated on an admirable rendition of a play that must be regarded as an important milestone on the road of dramatic progress in America.

"PANTHEA"

IT is getting a little tiresome to see Floria Tosca slay the Baron Scarpia every month or two, and habitual theatregoers would feel grateful if all our playwrights would sign a solemn league and covenant to let the wicked Baron rest in peace. Sarah Bernhardt used to murder him in such a fascinating manner that it would be only courteous of the Baron Scarpia to stay dead, instead of revisiting the glimpses of the footlights in such futile imitations of Sardou as "The Yellow Ticket" and "Panthea."

"Panthea" was written by Mr. Monckton Hoffe, who will be remembered as the author of a rather dainty, sentimental comedy entitled "The Little Damsel." If the first act of "Panthea" were not so abominably played by all of the "supporting" actors, it might induce the same illusion of romance that emanated from the earlier play. We find ourselves in the stuffy drawing-room of a stuffy British family who dwell in forlorn respectability on the coast of Northumberland. There is a young man in this family, named Gerald, who wants to write music, but his ambition is paralyzed by the fact that he receives no sympathy from his parents or his wife or any of his other relatives. They want him to lead the life of a gentleman—that is to say, to sit at home and do nothing and wither away in spirit.

To achieve this state of affairs, a ship is wrecked upon the coast, and a woman passenger among the rescued is brought up to the stuffy house to be cared for by the stuffy family. This woman is a Russian political prisoner, and she has been freed from her captors by the accident of the shipwreck. She understands at a glance what is the matter with Gerald, and as soon as the others leave the room, she urges him to run away with her and devote his life to writing music. Both of them are prisoners; why should they not escape together into freedom? There is always a romantic fascination about love at first sight, and the dialogue between the hero and the heroine in this initial act is charming enough to inspire a hope that the play is going to be interesting. But as soon as the lovers leave the house, to run away into the night, the audience might be advised to leave the theatre, with a similar intention, for all that follows is a silly imitation of Sardou.

In the second act, the hero is suffering from a disease which is diagnosed by the heroine as "unproduced opera." So she packs him off into the country, and calls in the wicked Baron Scarpia. Panthea agrees to become the mistress of the Baron for a month if he will be so kind as to produce Gerald's opera, for Scarpia is here presented as an operative impresario. In one month the opera is rehearsed and produced, and achieves a great success. They do things more quickly in this dream-country than at the Metropolitan. Gerald is delighted, until the Baron permits him to discover his own relations with Panthea. It is at this point that La Tosca murders Scarpia. She shrieks aloud, as if to apprise everybody in the house that she has killed the Baron; but nobody arrests or apprehends her.

In the last act, she explains to Gerald that what she did was done solely for the sake of his precious opera, and Gerald decides that, after all, she is a pure and noble woman. Then the police appear—not the local police, but the Russian police—to take her to Siberia. The little matter of the murder will be overlooked, to shield the Baron's memory from scandal, but Panthea must pay for her political opinions. Gerald remarks that he would like to go to Siberia also, and the Russian police are kind enough to take him along.

"JERRY"

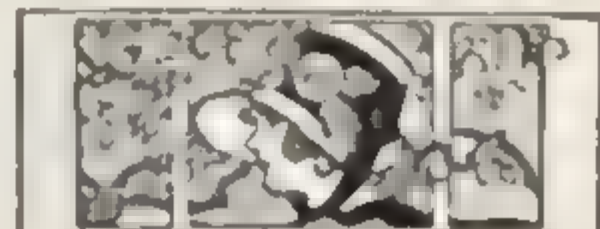
BUT the silliest play of recent weeks is not "Panthea"; it is a piece called "Jerry," which was perpetrated by Catherine Chisholm Cushing. All of this author's plays are bad, because they are written with no reference to life, but "Jerry" is more preposterous than any of its predecessors.

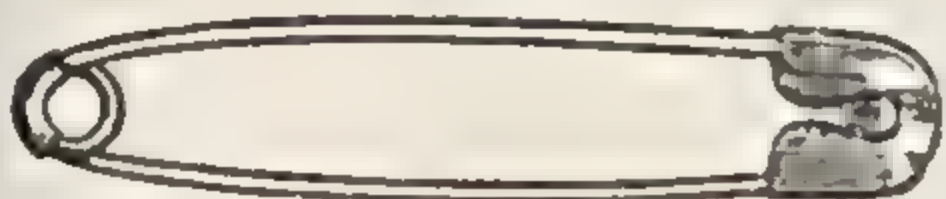
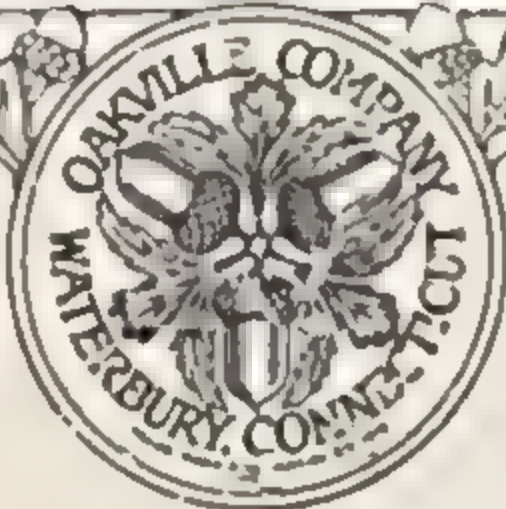
We are asked to believe that Joan Doubleday and Montagu Wade have been engaged for over twenty years. Throughout that period, Wade has continually put the marriage off from month to month, but Joan has never broken the engagement. At the same time, we are requested to assume that these people are not insane.

Jerry is a niece of Joan's. She is now eighteen or so, and is said to remind people of what her aunt was like in the far away days when she was first engaged. If so, it becomes more easy to understand why Wade was afraid to marry Joan in her youth, for Jerry is one of those insufferable young women who think that they are charming when they are impudent to their elders. She is allowed an act or two in which to reveal her repertory of bad manners, while all the other characters stand around and murmur words of admiration. Jerry takes it into her head that she would like to marry her aunt's perpetual fiancée; and she proceeds to do so. That is all there is to the plot.

The scene is set in a suburb of Philadelphia, and the characters are supposed to be representative of Philadelphia society. Since none of them reveals the slightest indication of intelligence or intimation of humanity, we must infer either that the author does not like Philadelphia or does not know it.

"Jerry" is successful in the theatre. Its success was occasioned by the fact that all the reviewers devoted headlines to the news that Miss Billie Burke looked well in pink pajamas. The plot had to be strained a great deal to get her into these pajamas, but their pinkness saved the play from the immediate oblivion which it deserved.





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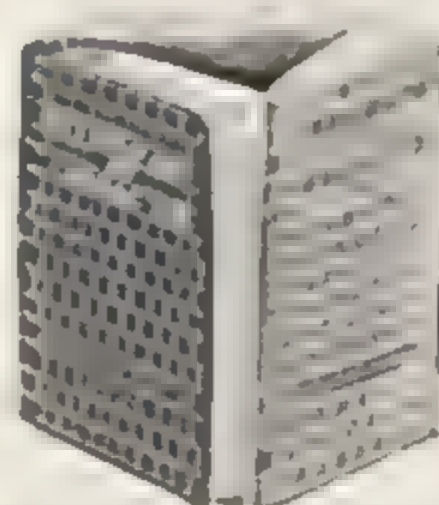
First introduced to give the dentists a powder they could conscientiously recommend. Cleanses so thoroughly it works its way to every part of the tooth enamel, and leaves the mouth clean, sweet, and refreshed. 25 cents. Powder form in large glass bottles—or in paste form in tubes. New England Laboratory Co., Lynn, Mass.



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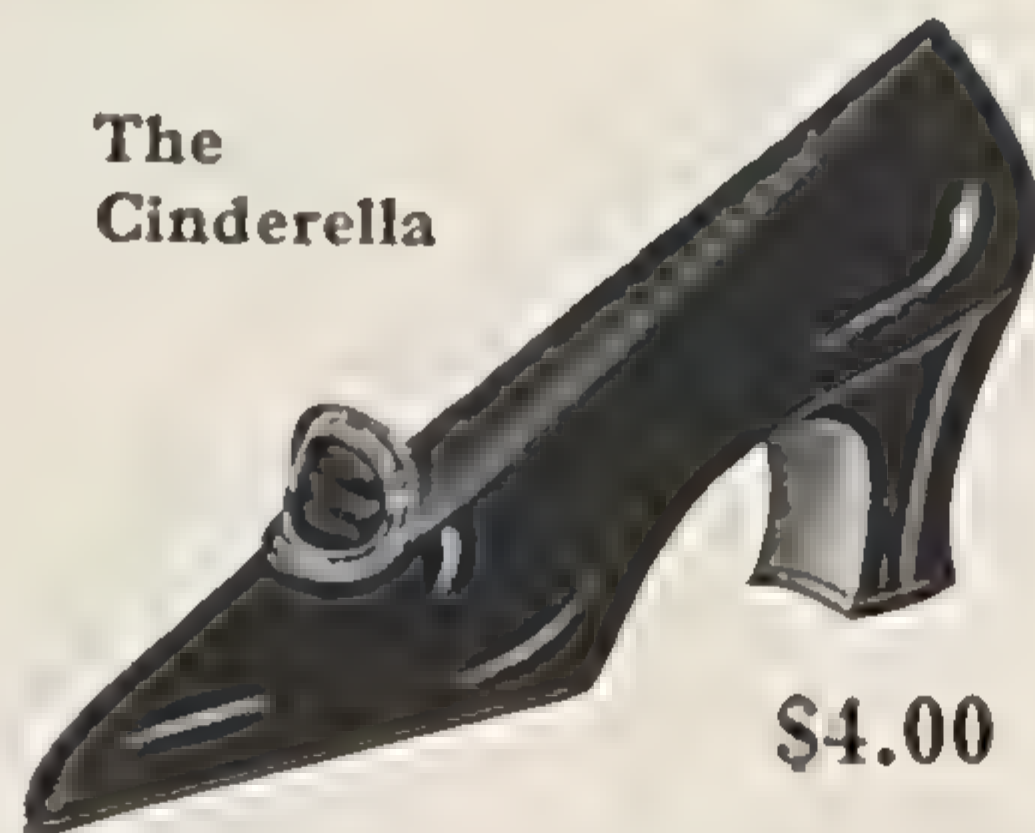
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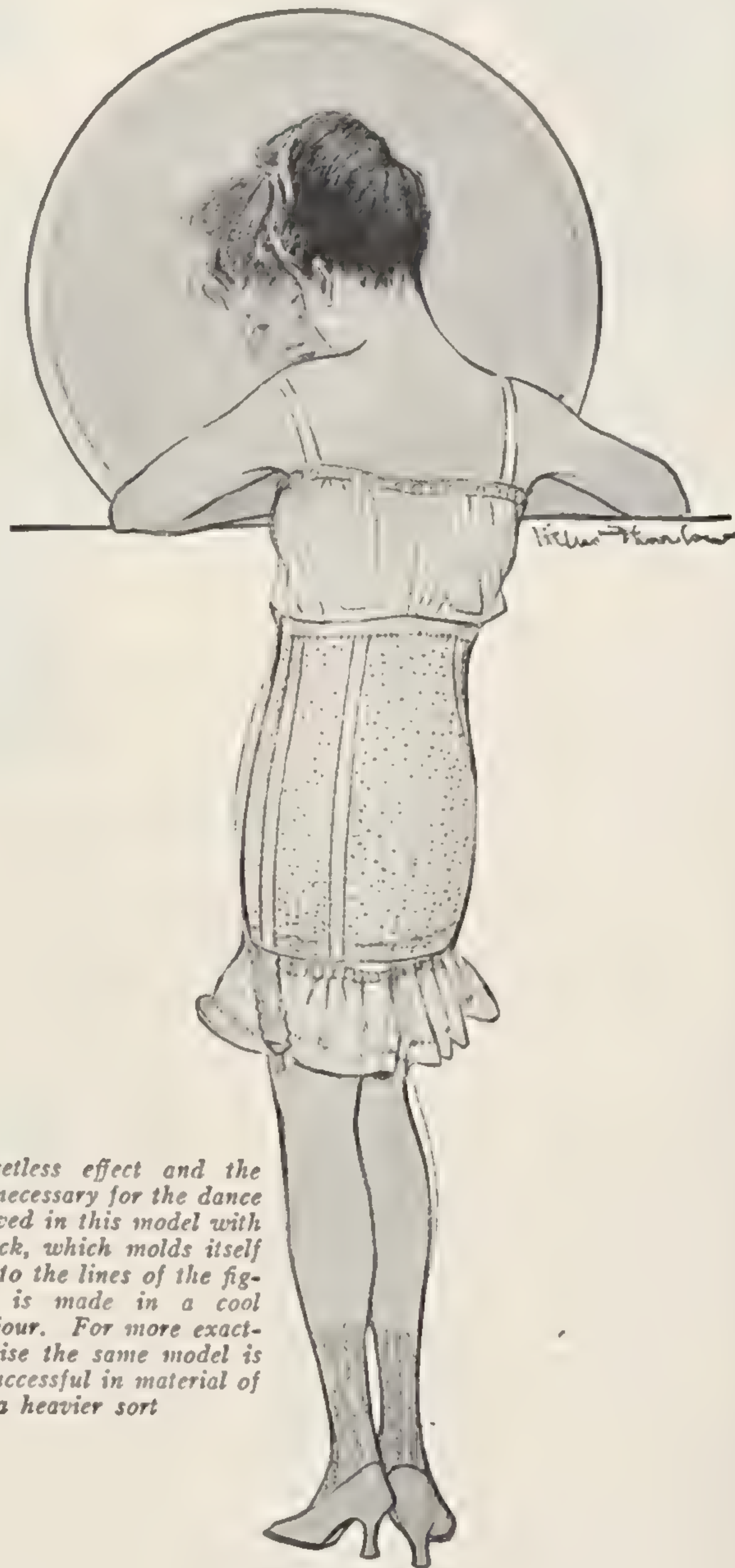


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ADJUSTING the CORSET to the MODE

(Continued from page 63)



The corsetless effect and the freedom necessary for the dance are achieved in this model with closed back, which molds itself perfectly to the lines of the figure and is made in a cool tissue à jour. For more exacting exercise the same model is equally successful in material of a heavier sort

The tendency to use fewer bones in the corset than in preceding years has given greater prominence to the beauty of the materials of which corsets are made. Of the old corset materials, satin, which was for a time passé, is again popular, as are also the brocaded stuffs. Entirely new is a woven fabric which produces an allover lace effect, is very light and cool for summer wear, and yet is firm enough for the new styles. The corset shown at the left on page 63 is of this material. It is designed for evening wear and the back is left perfectly free. The stockings shown with this corset are of exquisite silk with lace insets showing a cupid playing a violin. The satin slippers are wreathed with orange blossoms.

boning, for afternoon and evening wear, and still another of an entirely different cut and material for athletics.

THE BRIDAL CORSET

Of those illustrated with this article, the one shown at the top of page 63 is of the afternoon and evening type, and is a fit foundation for that most important of costumes, the bridal dress. It is lightly boned and produces straight, long lines. The slippers illustrated with the bridal corset are of white satin with fine sprigs of orange blossoms at the base of a cluster of tiny, ear-shaped bits of ribbon. The white silk stockings are inset with medallions of lace ornamented with marvelously woven peacocks.

For the tailored suit is suggested the model at the right of page 63. It shows a slightly curved waist-line and produces the long effect suggested in the latest of Premet's suits.

Sketched on this page is a model of tissue à jour. This corset clings to the figure, allows full freedom of movement, and gives the corsetless effect. In fine material it may be used for dancing, and in firmer, more durable material for even more strenuous exercise.

VARIETY DEMANDED

It is no longer possible to state that a low or high bust, or a short or long hip corset is *en vogue*, as the style of a corset depends as much on the individual wearer as upon the gown, and even more upon the occasion upon which it is to be worn. It is now almost a necessity to have a number of different types of corsets; a well-boned model for the tailored suit, a lighter one, both in fabric and

AN ENGLISH INVITATION

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The founder and principal of this business, and still the guiding personality, is Mrs. Porter herself, who, 12 years ago, resolved upon specializing in the production of those dainty and artistic Costumes in vogue among the people of her own social status.

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Overhead light throughout

Princess Street, Hanover Square, and until recently in George Street; but the rapidly growing business which the forethought, thoroughness and enterprise of the Founder resulted in, soon made it necessary for the firm to move into the present palatial rooms of Holles Street. The stock increased so swiftly and the range and variety were so enlarged, that the demands of the new business soon over-reached the resources of the old premises.

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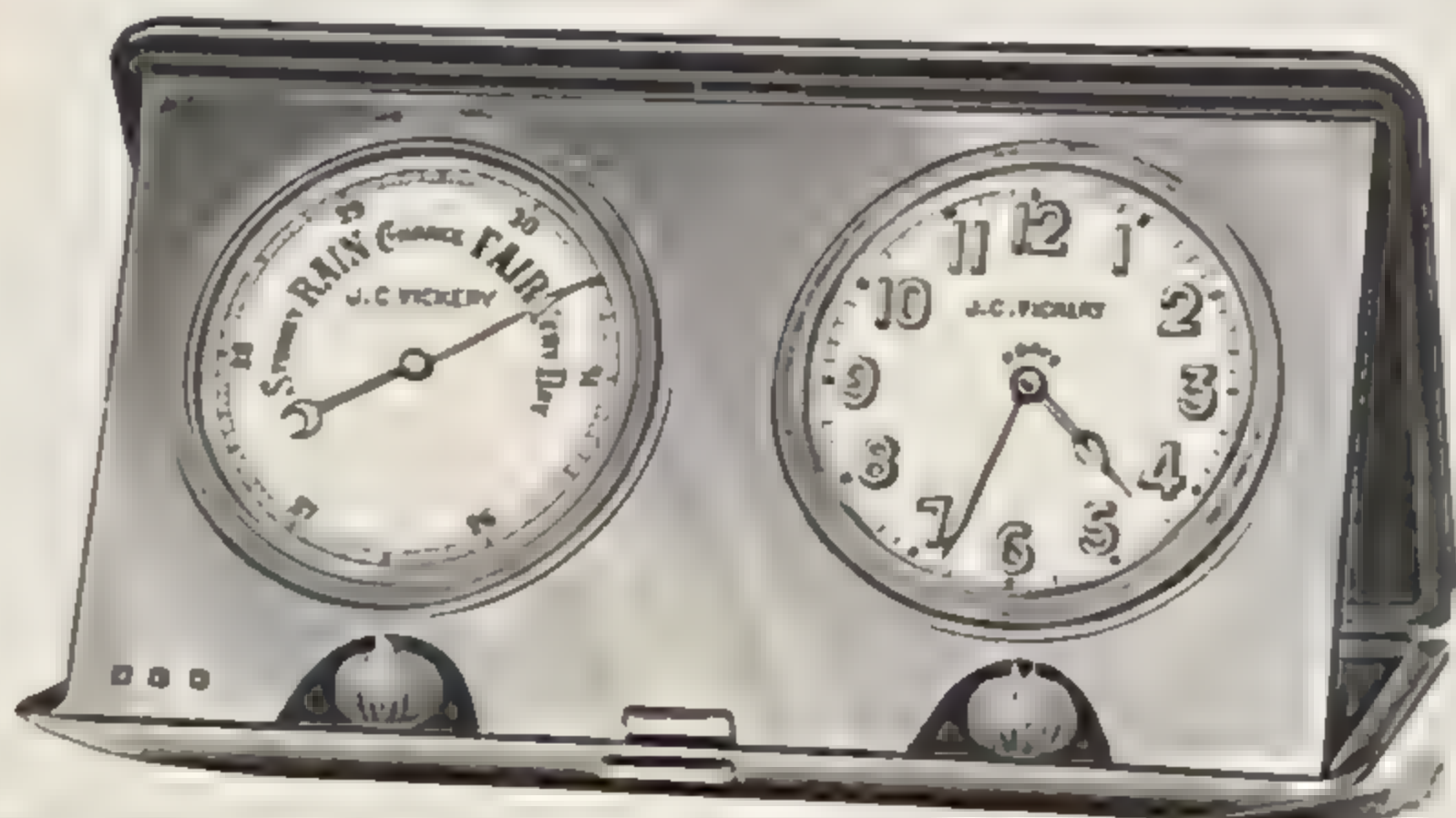
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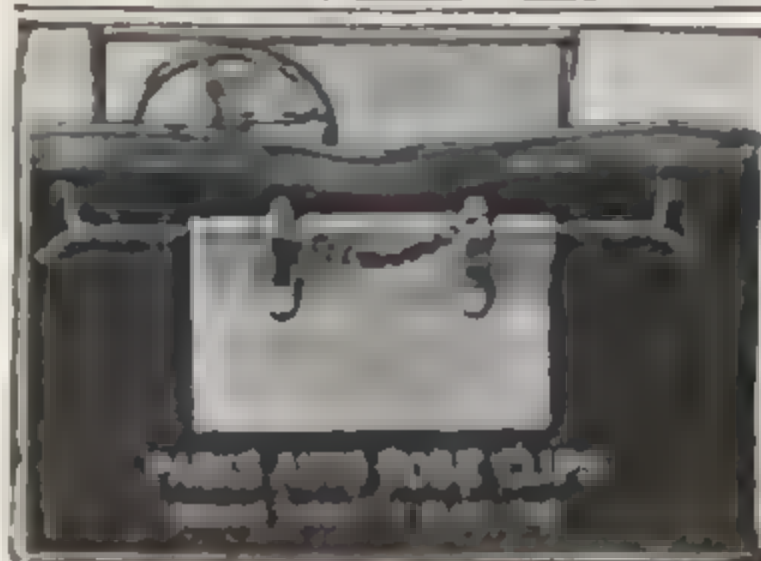
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Club Bulletins

In addition to the detailed information supplied by the Service Bureau, the Club prepares and issues Bulletins from time to time, usually about once a month, which are sent free of charge to members. These Bulletins give items of general interest, such as seasonable trips, expositions or other events, hints to travelers on special journeys, advices from the United States Consuls, hotel information, and the like.

Official Hotel List

The Club also issues an Official Hotel List, carefully compiled and revised, and containing recommended hostels in many countries. Most of the hotels listed grant our members a discount of from five to fifteen per cent. The 1914 Hotel List was issued in March, and is available to all members. This list already includes several hundred hotels, and is constantly being increased.

Our Official Organ, TRAVEL

The Club feels especially fortunate in presenting as its official organ the magazine TRAVEL. This magazine was in existence some years before the Club was organized, and has a wide circle of friends on its own account. In its wealth of pictorial matter and special articles by authorities, it occupies a unique place among periodicals.

TRAVEL is known to its many readers as "The Magazine That Takes You There." It does not deal with places in the guide-book manner or with dry-as-dust descriptions, but instead is more the intimate friend, chatting with you pleasantly about just the things you want to see and in just the way you want to see them. If you have already visited

some spot, its stories bring the added charm of recognition; and if you have not yet gone there they form the best possible preparation for a trip. The reading of its pages makes of one a true citizen of the world. You are on speaking terms with the dusky brown races of semi-civilization, and are equally at home among the fashionable resorts of Europe.

TRAVEL was selected as official organ of the Club because of its unique place among periodicals and its inspirational character. When obtained separately it is 25 cents a copy, \$3.00 a year; but to members of the International Travel Club it comes regularly, without charge, as a part of the membership privileges.

What This Would Mean to You

Since the first of the year the Board of Directors has authorized a special Associate Membership at \$3, which covers both the Club dues and the official organ, TRAVEL. This membership we are very glad to be able to extend to readers of "Vogue" for a short time only. An Associate Membership, if accepted, will entitle you to the full privileges of the Club and TRAVEL for one year. You will have the service of the Club in planning your summer trip, obtain all its bulletins and literature, and will become one of a great forward movement devoted to the interests of travelers all over the world. Your prompt application is necessary, as in all likelihood this special announcement to "Vogue" readers will not appear again.

Membership Application Blank

To The Secretary

The International Travel Club,

31 East 17th Street, New York City, U. S. A.

Please present my name for an Associate Membership in the International Travel Club, as per announcement in Vogue.

Name

Address

Occupation

Memberships	
Associate	\$3 a year
Active	\$5 a year
Life	\$50

Dralle's Illusion

THE woman who knows the art of using perfume takes as her ideal the delicate fragrance of the fresh bloom.

That is why Dralle's Illusion in its dainty case graces the toilet tables of the most famous Society women in the World.

Dralle's is the veritable fragrance of the fresh flower—delicate and elusive.

And although it is



Lilac, Rose, Lily of the Valley, Narcissus, Heliotrope, and Wistaria—\$1.50.
Violet and Astra—\$1.75.

the most costly perfume, a single drop of DRALLE'S goes farther and keeps its fragrance longer than the many applications of apparently less expensive perfume.

Only Druggists, Dealers and Department Stores for the very best trade carry DRALLE'S ILLUSION. It comes in beautifully cut glass bottles, with elongated drip stopper, in polished wood case.

Geo. Borgfeldt & Co.

New York

Sole Representatives for the United States and Canada

BRITISH MILLINERY

for
Exclusive
American
Trade

THE "OSTRICH" MAKE



for
American
Buyers' next
visit to
London

.. OF ..
LADIES' HATS.

John Smith (London Ltd. Wholesale and Export Millinery Manufacturers
Wall) 131 London Wall, LONDON, ENGLAND



Willowcraft

The owners of both the most pretentious homes and the modest bungalows select Willowcraft furniture because it is correct in every detail. The designs, workmanship and fine materials have combined to make Willowcraft the standard willow furniture of America.

Send for our free catalog showing 175 patterns.

THE WILLOWCRAFT SHOPS
Box G. North Cambridge, Mass.

High Grade Panama Hats \$6

This Extremely low price on Ladies' Panamas is made possible by direct importation in immense quantities, through the Port of Galveston. Purchased at retail, they would cost at least *Ten Dollars each*. They are carefully made of closely woven Panama straw, beautifully finished, with leather sweat band, trimmed with velvet or silk band. In large or small crowns, 6 inch or 3 inch brims. State preference. For a short time these \$10.00 quality Panamas, sent by prepaid Parcel Post, each..... \$6



Unbleached Curacao Panamas, same style, by prepaid Parcel Post, each..... \$2

HOUSTON HAT CO., Department V, HOUSTON, TEXAS

Vogue Makes Three Kind of Patterns

Vogue Patterns will meet *any* dress requirements. For, as you know, the successful use of Vogue Patterns depends, not alone on the materials with which you make them up and the skill of your seamstress, but upon your judicious selection of the special kind of Vogue Pattern that fits your need. Vogue, therefore, makes *three* kinds. Before ordering, read this column carefully.



1. Vogue Stock Patterns

These are the models which Vogue itself selects from the season's smartest designs and makes up in stock sizes only. Stock Patterns are illustrated in each number of Vogue (for instance, page 73). They come flat, not pinned, and with each pattern comes a slip which tells what materials to use. Though smart and advanced in line, Vogue Stock Patterns are exceptionally simple and easy to use.

Vogue Stock Patterns are uniformly priced at 50 cents for waist or skirt, and \$1 for complete costume. Sizes 34, 36, 38, 40.

2. "Non-Stock Specials"

From the very practical designs shown in its famous department "Smart Fashions for Limited Incomes" Vogue will cut to your order, but in stock sizes only, patterns particularly adapted to her who would dress fashionably on a moderate outlay. When reading "Smart Fashions for Limited Incomes" (see page 50 of this Vogue), remember that you may always have the pattern for any garment there described.

Prices, in sizes 34 to 40, \$2 for complete costume, \$1 for skirt or waist, and \$1.50 for three-quarter-length coats, wraps, and negligees.



3. Cut-to-Individual Measure

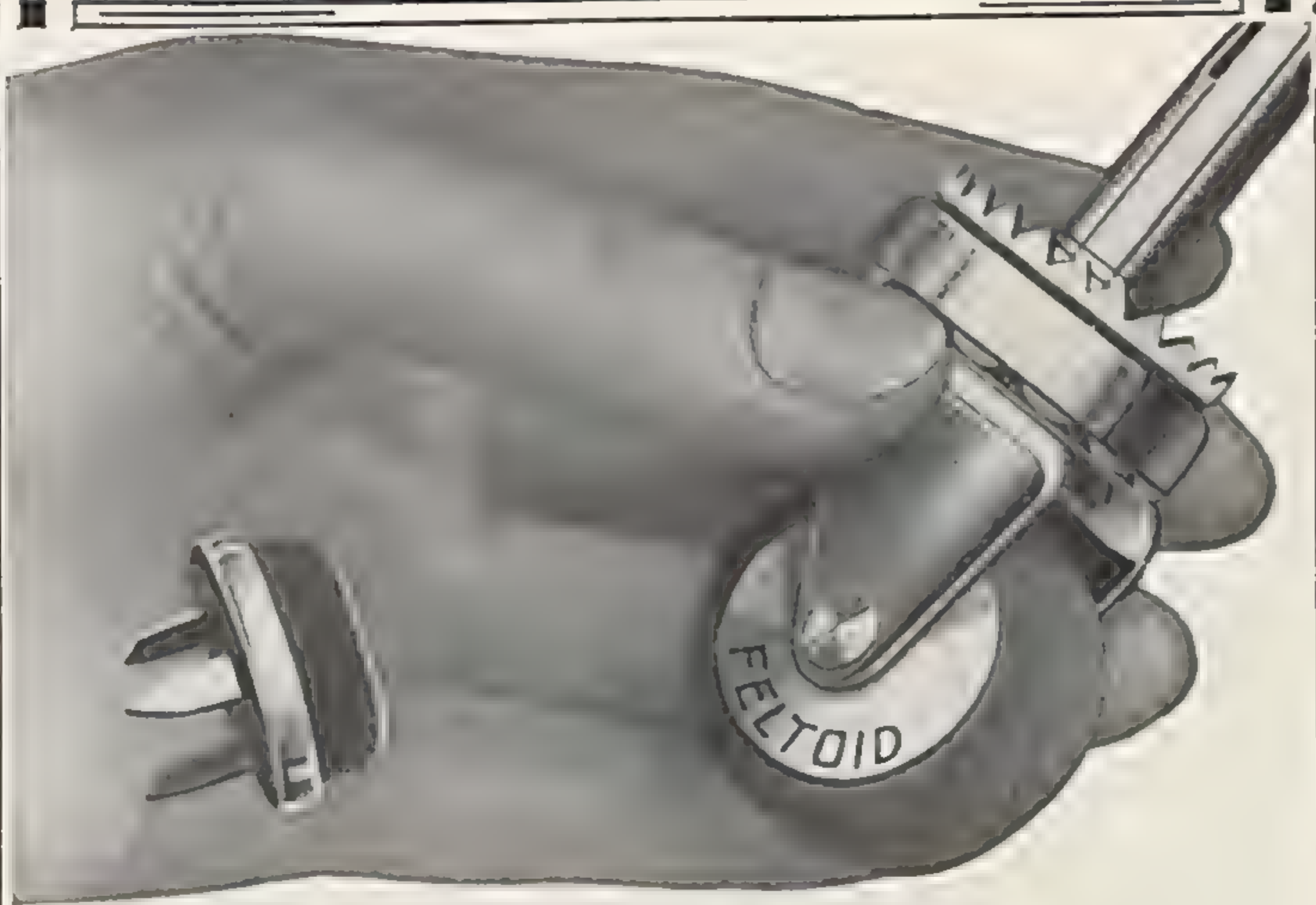
Vogue will cut to your own measurements a special pattern for *any* Vogue gown, waist, skirt, or suit that appeals to you. Simply send the sketch or photograph from Vogue, with your measurements. (Vogue supplies a special measurement form on request, or see page 148 of the April 15th number). The pattern comes pinned together—a replica in tissue paper of the model you have chosen.

Prices for Vogue's Cut-to-Individual Measure Patterns are: Complete costume, \$4; waist or skirt, \$2; three-quarter-length coat or wrap, \$3; and children's dresses, \$1.



With these three kinds from which to choose, there is always a Vogue Pattern for every dress emergency, as well as for all regular requirements. Look upon Vogue not as merely a picture book of gowns for other women, but as a great catalogue from which you can instantly choose *any* gown that strikes your fancy.

VOGUE PATTERN SERVICE
443 Fourth Avenue New York City



Floor Savers!

Floor-damage, rug-ruin: both avoided by means of Feltoid Casters and Tips. Won't mar the smoothest surface—double the life of rugs.

FELTOID

Casters and Tips

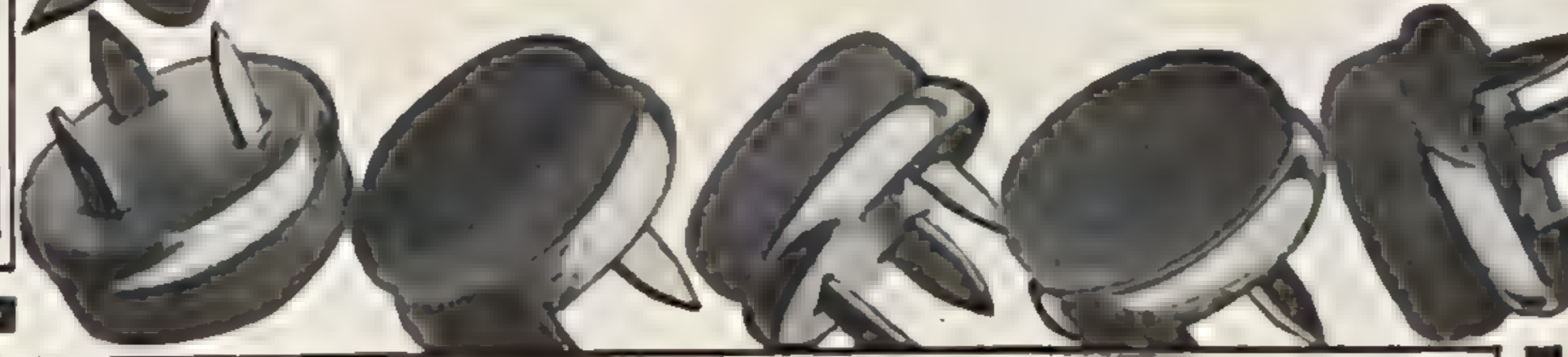
prevent floor-scars and digs which always result from the use of iron, wood and fibre casters. Feltoids are made of a specially prepared material—strong—resilient—noiseless. *They are absolutely unlike any other casters.*

Sold at furniture, hardware and department stores in varied styles and sizes adapted to all furniture needs.

SPECIAL OFFER: If your dealer cannot supply you, send us 25 cents and we will mail you postpaid two sets of Feltoid Tips for demonstration in your home.

Send for Booklet No. 3

THE BURNS & BASSICK CO.
Dept. S Bridgeport, Conn.



FUR STORAGE



—that positively **PROTECTS**

FROM MOTHS, AND PRESERVES LUSTRE

H. JAECKEL & SONS

West Thirty-Second Street, Number Sixteen
NEW YORK

NO CONNECTION WITH ANY OTHER HOUSE
COLD STORAGE VAULTS ON THE PREMISES

ALTERATIONS 25% DISCOUNT

Fur Garments remodelled, improved, altered or repaired during the summer months until August 15th, at a discount of 25 per cent. below regular winter prices.

*Our new models for the coming season
will be shown on and after May 1st*

COMPAGNIE DES INDES

PARIS:

80, rue de Richelieu.

BRUXELLES:

17, rue des Sablons



DENTELLES

pour Robes,
Trousseaux,
Linge de
Table,
Rideaux
Coussins,
etc.



Hotel Puritan
Boston
Commonwealth Avenue
100 Yards from Massachusetts Ave. Car Lines

THE DISTINCTIVE BOSTON HOUSE

One of the most comfortable and inviting hotels in the world.

An interesting booklet on the favor of your address
N. D. COSTELLO, Manager.

WRINKLES UNNECESSARY

WRINKLES mar your beauty—yet they are on the surface—only skin deep and are easily removed with

B. & P. WRINKLE ERADICATORS

They work while you sleep—are absolutely harmless—simple and easy to use. Why allow wrinkles and crows-feet to make you look old?

"FROWNS" are for the lines between the eyes.

Either Frowners or Eradicators come in 25c, 50c and \$1.00 boxes at drug and department stores—If your dealer cannot supply you we will mail, postpaid on receipt of price.

B. & P. CO., (Two Women)
1790 E. 68th Street CLEVELAND, O.

HOUSE and LOT for \$1.00



You own your own home. Let your children own theirs. Get for them the Bungalow Doll Houses. Open, they are beautiful cottages in colors, fully furnished. Closed, they are handsome gift books. Size 18 1/2 x 17 1/2 x 13 1/2 inches. Price, \$1.00 each.

BUNGALOW BOOK & TOY CO., Inc.

135 East 40th Street,

New York, N. Y.



Specialists in highest grade
Semi-Trimmed and Ready to Wear Hats
suitable for sporting or morning wear

VICTOR JAY & COY

SHOWROOMS

12, WOOD ST., LONDON, E.C.

Inventors and Sole Manufacturers of "Aerolyte," "Flexolyte" and "Harefur-felt" Hats.



Would you like a "toy farm"?
—or a summer home anywhere?



HOW would you like to own a little country place, not far from the city, to use as a summer plaything? Or are you thinking of investing in a larger one to turn into a handsome estate?

In the May number of *Vanity Fair* you will find many excellent opportunities to purchase country homes. The letter printed alongside comes from a man who is very much interested in opening up small country properties.

Have you seen "Where to Live"? It is one of the most striking features of *Vanity Fair*. Month

FROM A SPECIALIST IN LITTLE COUNTRY ESTATES

"I find that many people of the wealthier class are buying farms of rather inexpensive character to use as playthings, and they are not above inquiring about the farms offered from \$5,000 upwards.

"Most of the big men in this city were born on farms, and to all of these the word has a peculiar charm.

"I have just written an article on the constantly increasing values of farms in the East, and have cited as one cause in this increase in value, the buying that is being done by successful business people. It is my opinion that to devote more thought to the farm division of your announcement will enlarge the number of inquiries you receive and will furnish more of an incentive for farm advertising."

by month it presents the announcements of reliable real estate brokers, and also of many private owners who have for sale or rent properties ranging from fruit ranches in the West to city apartments. "Where to Live" is prepared also to answer questions and to do special investigation for any *Vogue* reader who may want to buy or rent real estate.

If you are looking for either a city or a country home, drop a line to "Where to Live" and we will put you on the right track to secure whatever you want. Address

"Where to Live," Vanity Fair, 449 Fourth Avenue, New York



Julian Street Bought This Lion

At least the Chicago papers say he did. The reporters saw that Street was a stranger, a long way from home, and so, they say, they sold it to him.

Street is now "ABROAD AT HOME." With Wallace Morgan, the artist, he is laughing his way across the continent, "discovering the United States." Maybe he'll visit your city; maybe he already has—

He's writing the freshest, most interesting travel stories imaginable; twelve of them—different from anything you've ever seen; they're to start in May in

Collier's *The National Weekly*

Hamlin Garland's new serial "A Son of the Middle Border"—it's in Collier's.

Richard Washburn Child's keen series "Industrial War—or Peace?"—strong meat for thinking men and women—in Collier's.

Peter B. Kyne, George Fitch, Henry Beach Needham, Grantland Rice, Isaac F. Marcossan, Peter Clark Macfarlane—all in the May issues of Collier's.

If you can't get Collier's at your news stand, clip the coupon.

It's a big public library that has 300,000 books. But P. F. Collier & Son, publishers of Collier's, publish that many good books every month—nearly 3,500,000 high-class books a year.

If you're a lover of books, check the ones you're most interested in and let us send you, free, an interesting and valuable booklet published in your interest.

No obligation; merely clip the coupon. Mail to-day.

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Please send me the current Collier's. My news dealer was sold out. His name is:

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Please send me booklets about

☐ The Five-Foot Shelf of Books (The Harvard Classics)

☐ The Junior Classics (for children)

☐ The Lodge History of Nations

☐ The Sahib Kipling



LACE CURTAINS

Are Hard to Clean
Without Spoiling the Fabric

But LEWANDOS Knows How

The LEWANDOS process cleans oriental rugs properly—takes out all the dust and spots and leaves the colors fresh and clear

Blankets are made as soft as new—rebound if desired

LEWANDOS will take all of the Spring cleaning problem off your hands and will dye or clean anything in your household from your gown to your couch cover

Parcel Post orders are returned the same way Do not fail to visit our New York office when on Fifth Avenue

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Murray Hill 5771

BOSTON

Principal Shops 17 Temple Place Oxford 555
284 Boylston Street Back Bay 3900
248 Huntington Avenue Back Bay 3881

PHILADELPHIA

Principal Shop 1633 Chestnut Street Phone Spruce 4679

BRIDGEPORT CONN 213 State Street	BOSTON MASS (Highlands) 2206 Washington Street
WATERBURY CONN 24 East Main Street	BROOKLINE MASS 1310 Beacon Street (Coolidge Corner)
HARTFORD CONN 251 Asylum Street	CAMBRIDGE, MASS 1274 Massachusetts Avenue
NEW HAVEN CONN 123 Church Street	DORCHESTER MASS 319 Washington Street
SPRINGFIELD MASS 15 Harrison Avenue	WATERTOWN MASS 1 Galen Street
WORCESTER MASS 3 Pleasant Street	ALBANY N Y 75 North Pearl Street
SALEM MASS 187 Essex Street	WASHINGTON, D C 1335 G Street N W
LYNN MASS 70 Market Street	PROVIDENCE R I 125 Mathewson Street
WALTHAM MASS 193 Moody Street	NEWPORT R I 231 Thames Street
LOWELL MASS 37 Merrimac Square	
FITCHBURG MASS 570 Main Street	
FALL RIVER MASS 197 Bank Street	
PORTLAND ME 634 Congress Street	

LEWANDOS

French
Cleaners



Fancy
Dyers

"You can rely on Lewandos"

The PRIZE CONTEST CLOSES JUNE 10th

VOGUE'S new Prize Contest—the real old-fashioned "Experience Meeting" announced in March—has now only one more month to run. A first prize of \$50, a second prize of \$25 and special consolation prizes of \$10 each are offered to Vogue readers for the best letters on this subject:

"One Thing Vogue Has Done For Me."

First, consider carefully the following list of Vogue's principal services, and then tell one experience you have had with each one—or with as many as possible.

For instance, if you have a gown made from one of Vogue's patterns tell briefly how you did it, how much it cost, and what the result was. If Vogue has shopped for you, tell about one thing it has bought. If you have managed to dress more smartly by reading Vogue's Paris fashion letters, give one specific instance of it; and so on through all Vogue's various services.

First prize will be given to the writer who tells about the most departments and tells about them most interestingly. The consolation prizes of \$10 are for the best individual experiences with any one of the services Vogue offers its readers. Here are two paragraphs from letters already received:

From Rhode Island

"Thirdly, a certain young man, while looking through Vogue last Sunday afternoon, took the address of a firm that sells a perfume very charmingly described therein for an Easter gift to me. Vogue has saved this man (who hates the name of shops and shopping) a deal of worry, and has been the means of pleasing me immensely."

From Virginia

"At a dinner, the appointments for which I copied from Vogue, I found myself talking to a man who has lived in an almost unknown principality on the Continent, and it was with a great deal of surprise he learned I had never been there. A travel article in Vogue, some months before, had furnished me with the information."

This is the list of Vogue's Services:

Seen in the Shops	Shopping Service
Paris Fashion Letter	School Directory
Smart Fashions for Limited Incomes	Shoppers' & Buyers' Guide
Advertisements	Vogue Pattern Service
Answers to Correspondents	On Her Dressing Table
Art	The Younger Generation
What They Read	Seen on the Stage
Fashions in Motoring	Music
Noblesse Oblige (Philanthropy)	Furniture and Decoration
For the Hostess	The Other Side of Fifty
	Sales and Exchanges

The contest closes on June 10th. Vogue will publish as many as it may of the most pleasing letters, either in full or in part; the names of the writers will *not* be published. Cheques will be mailed to the prize winners on June 30th.

For convenience in reading and passing upon your letter, it is advisable to have it typewritten, or at least very plainly written, on one side of the paper. No letters can be returned. Address

Prize Contest Editor, Vogue

443 Fourth Ave.



New York City



A Prize of \$1000. For the best house of the year

In the interest of better homes *Country Life in America* offers a prize of a thousand dollars, which will be paid to the owner of that house, occupied for the first time within the year 1913, which, in the opinion of the judges, attains the greatest all-around excellence. It is hoped that the award will so justify itself as to cause this offer to be repeated year after year.

CONDITIONS

The house must be a country or suburban home, first occupied between Jan. 1, 1913, and Jan. 1, 1914. It must have cost not less than \$5000, exclusive of the land and interior furnishings. It must be a year-round home, completely equipped with heating, plumbing, etc.

BASIS OF AWARD

It is intended that the best house of the year shall win the prize. The cost will not enter into the matter at all, so that a \$5000 house will have just as much chance of winning as one costing many times that amount. To this end the entries will be judged on a point system, in which the 100 points representing perfection are divided as follows: Plan, 35; exterior appearance, 25; interior equipment and furnishing, 25; setting (by which is meant the arrangement of paths, garden and planting in the immediate surroundings), 15.

ENTRY REQUIREMENTS

The competition is open to any house built on the North American continent conforming to the "conditions" above

stated. (The owner need not necessarily be a subscriber to *Country Life in America*). Each house must be represented to the judges with the following material, which shall be in the hands of the Competition Editor, *Country Life in America*, Garden City, L. I., on or before July 1, 1914: (1)—Plans of first and second floors in black on white paper, drawn to a given scale or dimensioned. (2)—Sketch block plan of house and immediate surroundings. (3)—At least 8 photographs, not smaller than 5 x 7 in., of which not less than three shall be of the exterior, nor less than one each of living-room, dining-room and owner's bedroom. (4)—A typewritten description of about 1000 words, supplementing the photographs and plans and describing materials, color schemes and special points of construction, arrangement and furnishing.

THE JUDGES

Mr. Guy Lowell, architect and landscape architect, of Boston; Mr. Howard Van Doren Shaw, architect, of Chicago, and the Editor of *Country Life in America* will be the judges. These three will designate the winner of the prize and will award honorable mention to such other houses entered as may in their opinion merit it.

\$1000 to the owner—a gold medal to the architect

\$1000 will be paid to the owner of the house selected as the best of those submitted. A gold medal, suitably engraved, will be awarded the architect of the same house.

Plans, descriptions and photographs entered will be returned only to those enclosing postage or express return charges. The material describing the prize-winning house will become the property of *Country Life in America*. The material describing houses awarded honorable mention may be retained and paid for at the magazine's regular rates. The prize house and a number of those awarded honorable mention will be published in *Country Life in America*, "The Best House of the Year" appearing in the October (1914) Annual Building Number. Arrangements are now being made to exhibit photographs and plans of the successful houses in several of the larger cities.

Country Life in America

Further information regarding the award will be published in COUNTRY LIFE IN AMERICA throughout the summer. You must have these forthcoming issues and the October Building Number with the \$1000 Prize House. Sign the coupon and mail it now.

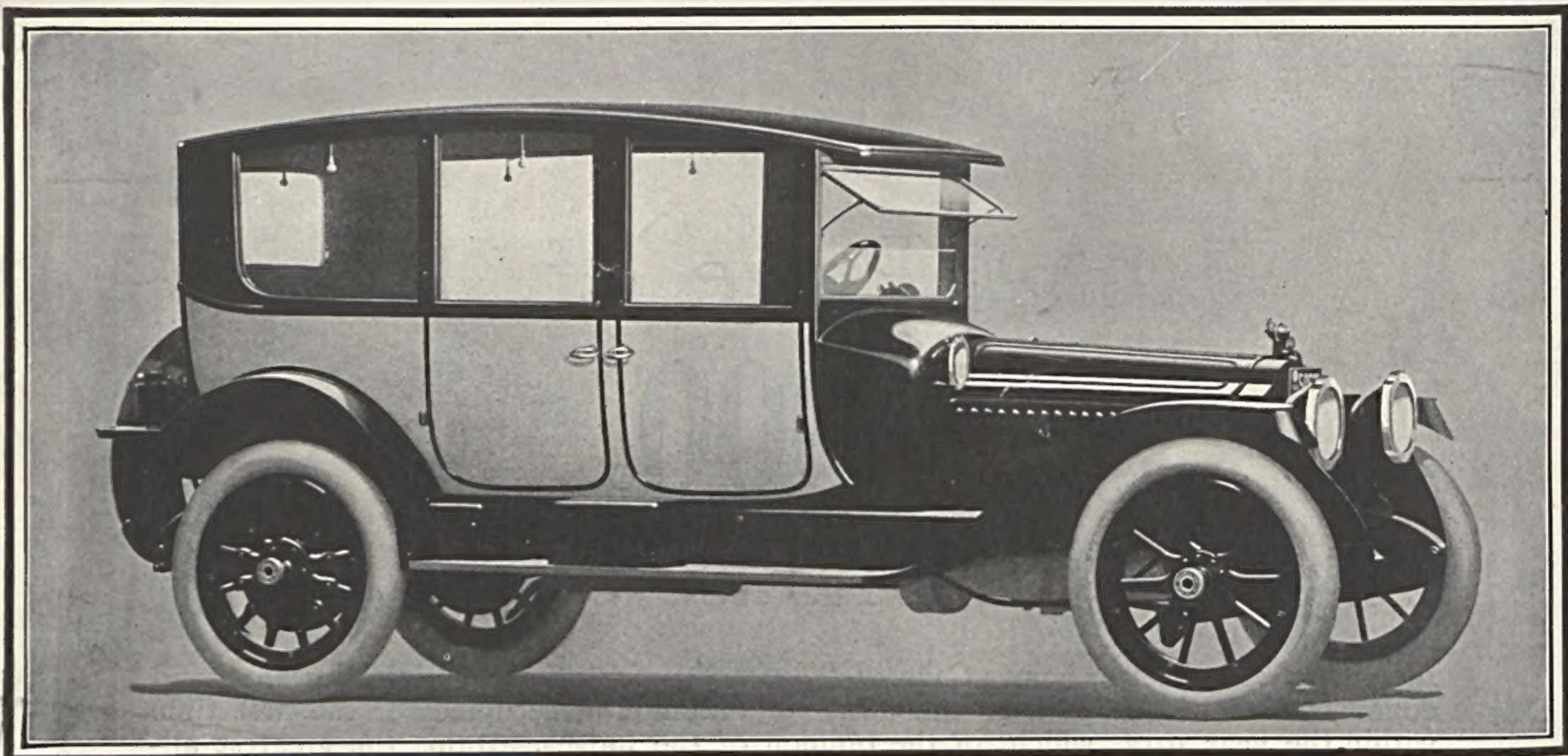
MAIL THIS NOW WITH A DOLLAR BILL.

V
5-14
Dear Sirs:
For the enclosed \$1 send me COUNTRY LIFE IN AMERICA for 5 months—June to October, inclusive.

DOUBLEDAY, PAGE & CO.

Garden City,

New York



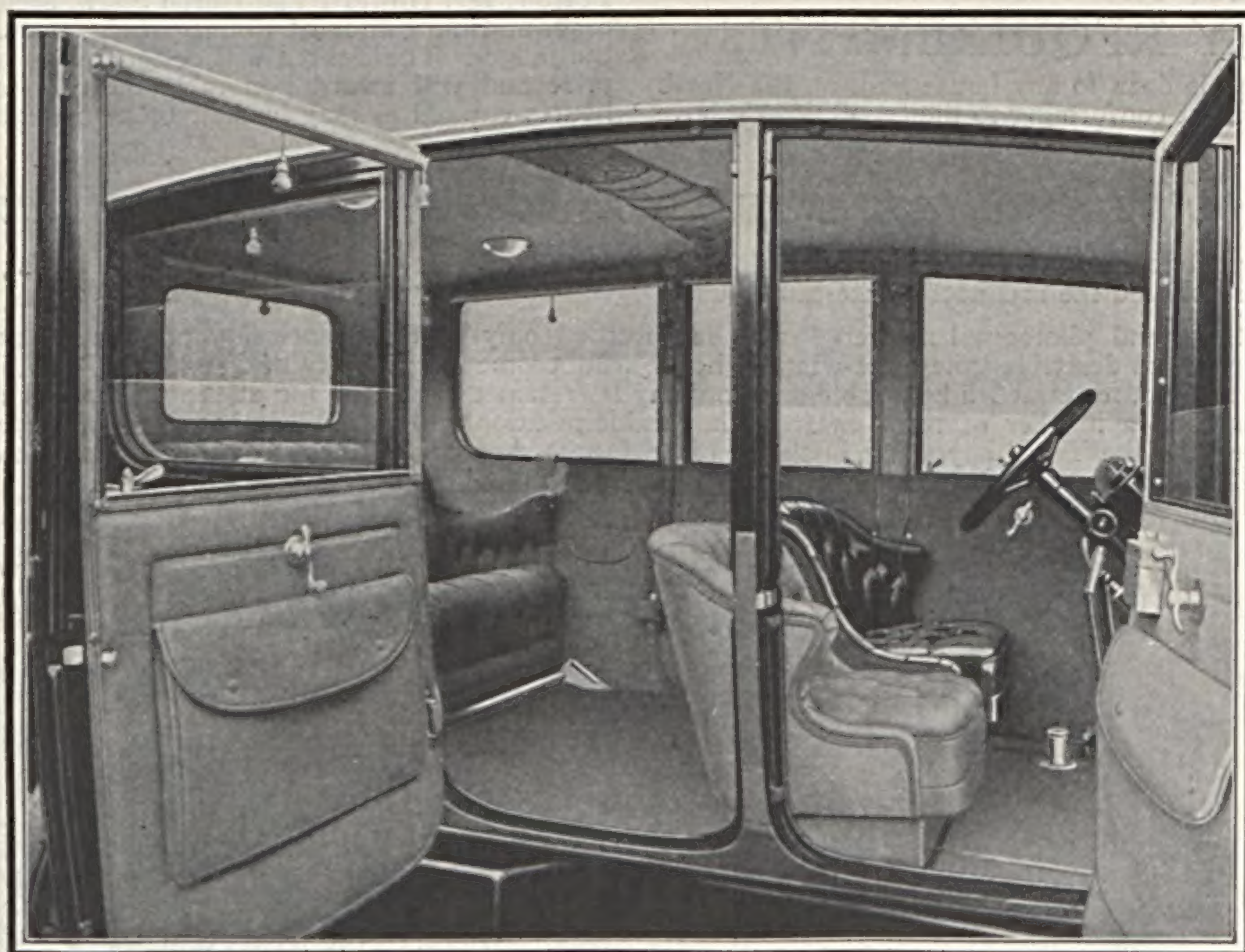
The Packard - SALON BROUGHAM - Three Window Type

AN enclosed carriage of new design has been added to the Packard line, making a total of twenty-one body styles now available for attaching to the "2-38" and "4-48" six-cylinder chassis. The new style is called the Salon Brougham, three window type, and carries four passengers. It fits the phaeton chassis.

The new type of Salon Brougham follows the general outline of Packard six-passenger cars,

with sloping roof, narrow body and square corners at the rear. The smartness of design is accentuated by extremely low roof and three spacious windows. The effect is strikingly different from the more conventional types.

The Salon Brougham is a particularly smart equipage for the owner-driver. Only a limited number of these cars will be built, and patrons who order early will avoid disappointment.



Packard Motor
Car Company
Detroit

Lincoln
Highway
Contributor

Ask the man who owns one

"An ability to trace the influences, even the meanings beneath some of the most fashionable of period and modern silver patterns—that is what I developed after reading your charmingly written book, "Chats About Silver."

—From a reader of "Chats About Silver," which interprets silver so that it can be considered and purchased intelligently, and which presents glowing pen-pictures of picturesque historical periods. Mailed freely for the asking.

CAN YOU not trace the influence of our Colonial fathers in this Copley silver form—its simple dignity warmed with just a touch of the richer side of those days of both Pilgrim and Cavalier?

Such devotion to the spirit of an age, allied to high workmanship and developed taste, has made possible all Reed & Barton exclusive period patterns. These, with the rare scope of our modern designs—either inexpensively or elaborately—cover the whole wide range of appropriate silver gifts.

Each piece, large or small, bears our trade-mark as the outward and visible ensign of a standard which is today at the forefront of silver art; and as the ultimate proof of Reed & Barton's pride in their ninety years of ideals and achievement.

Offered by Leading Jewelers
Everywhere

Do not neglect to send today for our free book, "Chats About Silver."



Copley After Dinner
Coffee Set



Dower Chest

Reed & Barton

Established 1824

TAUNTON, MASSACHUSETTS

Represented at Fifth Avenue and 32d Street and at 4 Maiden Lane, NEW YORK

BOSTON

CHICAGO

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PARIS



“You just know she wears them”

McCallum Silk
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McCallum
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